A

GUIDE

TO

CLASSICAL LEARNING:

OR,

POLYMETIS ABRIDGED.

CONTAINING,

I. By Way of INTRODUCTION, the Characters of the LATIN POETS and their WORKS. The Riſe, Growth, and Fall of the POLITE ARTS among the ROMANS. The Uſefulneſs of ANTIQUES towards explaining the CLASSICS. A true Idea of the ALLEGORIES of the ANTIENTS, and of their whole Scheme of MACHINERY, or INTERPOSITION of the Gods; with Remarks on the Defects of our beſt Allegoriſts and Artiſts for Want of ſuch an Idea.

II. An INQUIRY concerning the AGREEMENT between the WORKS of the ROMAN POETS and the REMAINS of the ANTIENT ARTISTS, in order to illuſtrate them mutually from one another.

Being a WORK abſolutely neceſſary, not only for the RIGHT UNDERSTANDING of the CLASSICS, but alſo for forming in YOUNG MINDS a TRUE TASTE for the BEAUTIES of POETRY, SCULPTURE, and PAINTING.

The FIFTH EDITION.

Illuſtrated with Twenty-eight PRINTS from original ANTIQUES, and more particularly adapted to the Uſe of

SCHOOLS AND ACADEMIES.

By N. TINDAL, Tranſlator of RAPIN.

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BIBLIOTHECA·BODLEIANA

THE PREFACE.

MR. SPENCE is the firſt who may be ſaid to have joined the ſtudy of the ANTIQUES to that of CRITICISM[a]. The reſult of this junction was his elaborate *Inquiry concerning the Agreement between the* WORKS *of the* ROMAN POETS *and the* REMAINS *of the antient* ARTISTS, in order to illuſtrate them from one another; and to that end he has collected no leſs than 3000 paſſages from the Latin poets and others, relating to the allegorical beings received as deities among the Romans.

The following ſheets are a complete abridgement of this excellent treaſure of claſſical learning; the nature of the work

[a] This connexion, though ſpoken of in general both by antients and moderns, has not been handled, in particular, by any writer, except Mr. Addiſon, in his Treatiſe on medals, who made but a very ſmall progreſs in it.

being ſuch, that by omitting the quotations, (which the young ſtudent may eaſily turn to,) and retaining only the references, all the reſt may be reduced to a ſmall pocket-volume.

As there has never been any thing of this kind publiſhed before, the abridger (who then had but lately happened to light on Polymetis,) was ſurpriſed that no one ſhould have thought of epitomizing a work ſo very capable of it, and of which a compendium could not but be extremely uſeful for ſchools and academies. For the deſcriptions and expreſſions in the Roman poets having never been ſo carefully compared with the noble remains of the old artiſts, there had not been any authentic repreſentations of the figures, attributes, dreſs, attitudes, and other appearances of the Roman deities [b]. And how neceſſary

[b] The figures of the Roman deities and the repreſentations of the moral beings have generally ſomething to diſtinguiſh them. Theſe marks are called *ſigna* in Latin, and *attributes* by our artiſts; ſuch as Neptune's trident, the ivy-crown of Bacchus, the laurel one of Apollo. So Juſtice is diſtinguiſhed by her equal balance, Honeſty by a tranſparent veſt, Modeſty by a veil, *&c.* See p. xxvi.

towards the underſtanding of the claſſics an exact knowledge of theſe things is for a ſchool-boy, evidently appears from the alluſions to them in almoſt every line of the Latin poets. Neither had it ever been attempted to ſhew the real intent and deſign of the allegories of the antients, and the true nature of their machinery or interpoſition of the Gods; tho' without a right notion of theſe, it is impoſſible for the young ſtudent (or indeed any body elſe) ever to have a true ſenſe of the beauties of the polite arts.

Now in this Abridgement the appearances of the Roman deities are accurately deſcribed, and the real intent of the allegories and machinery of the antients is clearly ſet forth; and therefore in theſe reſpects it is undoubtedly preferable to any ſchool-book of the kind hitherto publiſhed. For,

What an advantage muſt it be for the youths at ſchool to ſet out with a right notion of theſe things? how inſtructive to have a true idea of that ſimplicity, plainneſs, and propriety of the antient allegories, by which they are characterized, and

to be acquainted with the true nature of the machinery of the antients, that it was built upon the univerſal belief in thoſe days that man could do nothing of himſelf, but was actuated in every thing by the direction of ſome god or other, and that, in conſequence of this ſingle principle, a proper deity might be introduced to help on any fact in which he was ſuppoſed to be particularly concerned.

When thus taught, the young ſtudent will ſee not only our artiſts but our poets, for want of a true idea of the antient allegories and machinery, groſsly defective in their allegorical repreſentations; he will ſee them guilty of multiplicity, impropriety, and obſcurity, and often repreſenting perſons and things with ſomething inconſiſtent with their nature; he will ſee the great Rubens himſelf, ſo famous for allegories, painting HOPE with her anchor on her ſhoulder; a LADY with a ſhip on her head; JUSTICE graſping a bundle of flames, with her ſcales in the ſame hand[c],—He will ſee even the divine Raphael repreſenting

[c] See the author's remarks on the cieling at Whitehall and the Luxemburg gallery in the appendix.

Apollo,

Apollo, in his famous Parnaſſus, playing on a modern fiddle.—He will ſee, in Spenſer's Fairy Queen, (the work of our beſt allegoriſt,) many inſtances of his mixing Heatheniſm and Chriſtianity together; of his miſrepreſenting the antient allegories, and of his own being too complicated or over-done, and ſtretched to an extravagant degree.—He will ſee Dryden, one of our beſt tranſlators, without any authority, miſrepreſenting, in his tranſlation of Virgil, the perſons, attributes, dreſs, and actions of the allegorical beings; as Peace with wings—Proteus with grey hair—Cybele drawn by tygers, inſtead of her lions.—He will ſee him fall into the moſt vulgar notions of the antient machinery, from his being unacquainted with the real deſign of it, and the principle on which it was founded.

If then our beſt artiſts, allegoriſts, and tranſlators, are ſo defective in their allegorical ſubjects, for want of a clear idea of the antient allegories and machinery, how neceſſary is it that our youths at ſchool ſhould be made acquainted, as early as poſſible, with a right notion of theſe things!

things! by which means a ſolid foundation would be laid in their young minds for underſtanding the claſſics; for acquiring a true taſte for the beauties of poetry, painting, and ſculpture; and for enabling them to judge of the excellencies and defects of our allegoriſts, tranſlators, and artiſts.

For theſe purpoſes this abridgement is offered to all thoſe who are concerned in the education of youth: being the firſt and only attempt (as hath been obſerved) towards giving a true idea of the allegories and machinery of the antients, and an accurate and authentic deſcription of the figures, attributes, and other appearances of the allegorical and moral beings received as deities among the Romans.

In the courſe of this Inquiry an account is given of a great number of the moſt noted pictures, ſtatues, gems, and medals, at Rome, Florence, &c. and not a few good ſubjects are recommended to our modern artiſts and painters from the deſcriptions in the old poets. There are alſo occaſional hints at ſome of the reſemblances between the religion profeſſed of old at Rome, and that which is practiſed there now, with a general

general notion of the pagan religion as profeſſed by the heathen world, and other curious particulars.

As the two former editions were deſigned for all perſons in general, and as this edition is adapted, in particular, for the uſe of ſchools, it was thought proper to make the following alterations.

1. Such paſſages in the introduction as were deemed not to relate ſo immediately to ſchool-education, are omitted or contracted.

2. The Inquiry itſelf is enlarged and illuſtrated with 28 prints, taken from original antiques.

3. Several paſſages from the claſſics referred to in the notes are inſerted in the appendix, by way of ſpecimen, for the ſchool-boy to follow.

4. The judicious remarks on the defects of our modern artiſts, allegoriſts, and tranſlators, are thrown into the appendix, as they are fitter to be read after the peruſal of the Inquiry than before. Theſe remarks are of great uſe towards forming a right judgement of the allegorical

rical repreſentations of our artiſts and poets; and will be very ſerviceable to the young ſtudents in many reſpects, particularly the remarks on Dryden's tranſlation of Virgil, if the ſcholar compares the paſſages referred to with the original.

ERRATUM.

P. ix. l. 17. *for* receiving *read* weaving.

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4. JUSTICE, a medal of Galba, p. 64.
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POLYMETIS ABRIDGED:

OR

An INQUIRY concerning the Agreement between the WORKS of the ROMAN POETS, and the REMAINS of the ANTIENT ARTISTS.

THE INTRODUCTION.

THE principal deſign of the author in this INQUIRY was, to compare the deſcriptions and expreſſions in the Latin poets any way relating to the Roman deities, with the allegorical repreſentations of the ſame by the painters and ſculptors, in their pictures, ſtatues, medals and gems,

in order to illuſtrate them mutually from one another [a].

As the author has confined himſelf to the Roman poets only; and as there is a great deal of difference in the authority of a poet near the ſecond Punic war and one of the Auguſtan age, he has prefixed to his Inquiry, in order to ſettle the credit which ought to be given to each poet, an account of the riſe, growth, and decline of poetry, painting and ſculpture among the Romans, wherein he gives the characters of the Latin poets and their works, from Ennius down to Juvenal.

SECT. I.

The GROWTH and DECLINE of POETRY among the ROMANS.

THERE are three ages of the Latin poetry. The firſt age may be dated, as it was by the Romans themſelves, from the time of

[a] The author took the pains to read over all the Roman poets, from the fragments of Livius Andronicus, to the ſatires of Juvenal; and to mark down the moſt ſtriking paſſages relating to the allegorical beings received as deities among the Romans. He alſo increaſed his ſtock of quotations from ſeveral proſe-writers, from Varro down to Macrobius.

LIVIUS

LIVIUS ANDRONICUS.

Livius was the firſt Latin poet of whom there are any remains.

The firſt kind of poetry that met with any ſucceſs among the Romans, was that for the ſtage. They were very religious, and ſtage-plays in thoſe days made no inconſiderable part in their public devotions. Livius's firſt play (and it was the firſt written play that ever appeared at Rome, whence Horace perhaps calls him *ſcriptor*, l. ii. ep. i. v. 61.) was acted in the 514th year from the building of the city; ſo long was it before poetry had made any progreſs among the Romans. Livius is noted for the firſt, rather than for a good poet, and was the only one for the ſtage till Nævius aroſe.

NÆVIUS. ENNIUS.

Nævius, beſides his plays, ventured upon a hiſtorical poem on the firſt Carthaginian war, in which he is ſaid to have ſerved.

Ennius followed his ſteps in this as well as in the dramatic way. He celebrated the victories of Scipio Africanus (Hor. l. iv. od. 8.) and compoſed the annals of Rome in heroic verſe, and died at the 12th book in his 67th year.

Theſe three were actors as well as poets, and ſeem rather to have wrote whatever was wanted for the ſtage, than to have conſulted their own genius.

After the ſecond Punic war and the conqueſts in Greece, the Roman dramatic poets began to act with more judgment. They had the benefit of the excellent Greek patterns, and formed themſelves on thoſe models. Hor. l. ii. ep. 1. v. 163.

PLAUTUS. CÆCILIUS.

Plautus was the firſt that conſulted his own genius, and confined himſelf to comedy, for which he was fitted by nature. Indeed his comedy is of a ruder kind, his jeſts are often rough, and his wit coarſe; but there is a ſtrength and ſpirit in him that makes him read with pleaſure.

Cæcilius followed his example in conſulting his own genius, but improved their comedy ſo much beyond him, that Cicero (Brut. c. 74.) counts him the beſt perhaps of all their comic writers. But this was not for his language, but for the dignity of his characters, or the ſtrength of his ſentiments.

TERENCE. AFRANIUS.

Terence firſt appeared when Cæcilius was in high reputation. It is ſeen by his plays to what exactneſs and elegance the Roman comedy was arrived

arrived in his time. There is a beautiful ſimplicity throughout all his works; his ſpeakers ſay juſt what they ſhould ſay, and no more. The ſtory is always going on, and goes on juſt as it ought. The Roman language in his hands ſeems to be almoſt a hundred years forwarder than the times he lived in. His moſt uſual method, it ſeems, was to take his plans and characters from the Greek comic poets, eſpecially from Menander.

AFRANIUS was regarded even in the Auguſtan age as the moſt exact imitator of Menander. He owns he had no reſtraint in copying him or any other Greek comic poet, wherever they ſet him a good example. His ſtories and perſons were Roman, as Terence's were Grecian. This was deemed ſo material a point that it made two different ſorts of comedy. Thoſe on a Greek ſtory (wherein Terence excelled) were called *palliatæ*; and thoſe on a Roman, *togatæ*; wherein Afranius was unrivalled, and therefore the loſs of his works is greatly to be lamented.

PACUVIUS. ACCIUS.

PACUVIUS, a cotemporary of Terence, and ACCIUS of Afranius, about the ſame time, carried tragedy as far towards perfection as it ever arrived in Roman hands. It is remarkable in Pacuvius, that he was almoſt as eminent for painting as for poetry. Plin. l. 35. c. 4.

Accius began to publiſh when Pacuvius was leaving off. His language was not ſo fine, nor his verſes ſo well turned as his predeceſſor's.

LUCILIUS.

For more than a hundred years the ſtage was almoſt the ſole province of the Roman poets, but afterwards ſatire, a new ſpecies of poetry, ſprung up, the produce of the old comedy. Ennius and others had attempted it; but it was ſo altered and improved by Lucilius, by the lights he borrowed from the old Athenian comedy, that he was called the inventor of it. Hor. l. i. ſat. 4. v. 7.

LUCRETIUS.

Lucretius not long after joined poetry to philoſophy: where his ſubject gives him leave, he diſcovers a great deal of ſpirit, and in all his digreſſions he appears to have been of a more poetical turn than Virgil himſelf; which is partly owned in the fine compliment Virgil pays him in his Georgics, Geo. ii. v. 492. His ſubject often forces him to go on heavily for an hundred lines together: but wherever he breaks out, he breaks out like lightning from a cloud, all at once, with force and brightneſs.

CATULLUS.

CATULLUS.

CATULLUS and Lucretius wrote when letters in general began to flouriſh at Rome much more than ever they had done. Catullus began to ſhew the Romans the excellence of the Greek Lyric poets. He was admired in all the different ways of writing he attempted. His odes perhaps are the leaſt valuable parts of his works. The ſatirical ſtrokes in his epigrams are very ſevere, and his deſcriptions in his idylliums very pictureſque. He paints ſtrongly, but with more force than elegance.

Of theſe the firſt age of the Roman poetry may be ſaid to conſiſt; an age more remarkable for ſtrength than for refinement in writing. All that remains of this period are the twenty plays of Plautus and the ſix of Terence, the philoſophical poem of Lucretius, and the poems of Catullus. Of all the reſt there is nothing left but ſuch paſſages as are quoted by the ancient writers, and particularly by Cicero, in whoſe time it was the faſhion to cry up the old poets. Horace, in his epiſtle to Auguſtus, combated this high notion of the antients as a vulgar error, and his character of them ſeems a little too ſevere.

The ſecond, or flouriſhing age of the Roma poetry, begins with the reign of Auguſtus, who encouraged the improvement of all the polite arts and elegancies of life. He had a miniſter too,

Mæcenas, who admitted the beſt poets into a very great ſhare of friendſhip and intimacy with him. In the head of this liſt ſtands

VIRGIL.

VIRGIL ſoon grew the moſt applauded writer for genteel paſtorals [b]; then publiſhed the moſt beautiful and correct poem on agriculture that ever was penned in the Roman language; and laſt of all, he undertook the Æneid, a poem that has been highly applauded in all ages, from its firſt appearance to this day; and though left unfiniſhed, has been reckoned as much ſuperior to all other epic poems among the Romans, as Homer's is among the Greeks. It preſerves to us more of the religion of the Romans than all the other Latin poets, except Ovid; and gives us the forms and appearances of their deities as ſtrongly, as if we had ſo many pictures of them drawn by the beſt hands, in the Auguſtan age [c]. The ſtrength of his

[b] All paſtoral writers may be divided into two claſſes, the rural and the ruſtic; or, if you will, the genteel and the homely. See Hor. l. i. ſat. 10. v. 45. where *molle* ſeems to be meant of the ſweetneſs of Virgil's verſification in his paſtorals, as *facetus* denotes the genteelneſs.

[c] There are two celebrated old manuſcript Virgils in the Vatican library at Rome, with paintings in them, relating to ſome of the moſt remarkable paſſages. The more antient of the two is generally thought to be of Conſtantine's time, by the learned in the ages of manuſcripts; but as the pictures are evidently of

too

his imagination, as to this particular, has been commended by ſome of the antients themſelves, though in general that is not his character, ſo much as exactneſs. He was certainly the moſt correct poet even of his time, and it is as certain that there is but little of invention (much leſs than perhaps is imagined) in his Æneid. Almoſt all the little facts in it are built on hiſtory; and even as to particular lines, no one perhaps ever borrowed more from the former poets, inſerting often whole verſes from Ennius and others. He minded not the obſoleteneſs of their ſtyle, for he was particularly fond of their old language, and, doubtleſs, inſerted more antiquated words than can now be diſcovered. Judgment is his diſtinguiſhing character; whatever he borrowed he had the ſkill to make his own, by ſo artfully receiving it into his work, that it looks all of a piece [d].

HORACE.

HORACE was firſt recommended to Mæcenas by Virgil. No man was fitter for a court where wit was ſo particularly encouraged, than Horace, who had himſelf a great deal, and was well ac-

no good a manner for that age, they are ſuppoſed, by the beſt judges, to have been copied from ſome others of the moſt flouriſhing ages. Our author, therefore, has not ſcrupled to make uſe of theſe pictures in the courſe of his work.

[d] Our author has largely proved that the Æneid is a political poem in ſupport of the new monarchical government under Auguſtus. See Polym. p. 18.

quainted with mankind. He has been generally moſt celebrated for his Lyric poems, in which he far excelled all the Roman poets, and rivalled the Greek, which ſeems to be the height of his ambition. He is alſo famous for refining ſatire, and bringing it from the coarſeneſs and harſhneſs of Lucilius, to that genteel eaſy manner which perhaps none but he in all ages ſince has ever poſſeſſed. As the antients ſay nothing of his epiſtles, poſſibly they paſſed under the ſame name, perhaps that of *ſermones*. They are generally written in a ſtyle approaching to that of converſation, and are ſo much alike, that ſeveral of the ſatires might as well be called epiſtles, as ſeveral of his epiſtles have the ſpirit of ſatire in them. In theſe epiſtles and ſatires it is that he ſhews his excellent talent for criticiſm, eſpecially in his long epiſtle to Auguſtus, and in that to Piſo, commonly called his Art of Poetry. They abound in ſtrokes, which ſhew his great knowledge of mankind, and in that pleaſing way of teaching philoſophy, of laughing away vice, of inſinuating virtue. They may ſerve, as much as almoſt any writings, to make men wiſer and better. He was in general an honeſt man himſelf, without one ill-natured vice about him.

TIBULLUS. PROPERTIUS.

In the ſame court flouriſhed TIBULLUS, who is kindly mentioned by Horace, l. i. od. 33. l. i. ep. 4. He was deemed by their beſt judges, and is,

is, the moſt exact and beautiful writer of love-verſes and elegies among the Romans. His compliment on Meſſala (the only poem he wrote of elegiac verſe) plainly ſhews, he was neither deſigned for heroics nor panegyrics. Elegance is his diſtinguiſhing character; and if his ſubject will never let him be ſublime, his judgment keeps him from being faulty.

His rival and cotemporary PROPERTIUS (who, even in their better ages of judging, was, it ſeems, preferred before him) followed too many different models. Hence it appears that it was the cuſtom of the Romans to ſet ſome Greek pattern or other before them. Had Propertius fixed upon any one, he might perhaps have ſucceeded better.

OVID.

The next of the elegiac writers is OVID. He is more looſe and incorrect than either of the other two. As Propertius followed too many maſters, Ovid endeavoured to ſhine in too many kinds of writing at the ſame time. Beſides, he had a redundant genius, which he almoſt always choſe rather to indulge than reſtrain. He excels moſt in his Faſti; then in his Love-elegies; next in his Epiſtles, and laſtly in his Metamorphoſis. As for the verſes after his baniſhment, he has quite loſt his ſpirit in them. Nor does his genius ever ſhine out after that fatal ſtroke, though we may diſcover ſome difference in his manner, after it came

to ſit a little lighter upon him. His love of being witty had forſaken him, though it grew upon him when leaſt becoming, in his old age; for his Metamorphoſis (which was the laſt poem he wrote at Rome) has more inſtances of falſe wit than perhaps all his former writings put together. His tranſitions from one ſtory to another, for which he is ſo much cried up, are by Quintilian rather excuſed than commended; we have a conſiderable loſs in the latter half of his Faſti, and in his Medea, which is much applauded.

PHÆDRUS.

Though PHÆDRUS did not appear till the reign of Tiberius, he deſerves to be reckoned among thoſe of the Auguſtan age. He profeſſedly follows Æſop in his fables, and declares that he keeps in his manner, even where the ſubject is of his own invention. By this it appears that Æſop's way of telling ſtories was ſhort and plain; for Phædrus's diſtinguiſhing beauty is conciſeneſs and ſimplicity.

MANILIUS.

There are ſo many paſſages in MANILIUS which relate to his own times, and which all have a regard to the Auguſtan age, that he is at preſent reckoned of that age, though no one antient writer ſpeaks of any ſuch poet about thoſe times. The ſtrongeſt argument in his favour is, that his treatiſe of aſtronomy agrees exactly in many

many particulars with the antient celeſtial globe in the Farneſe palace at Rome [e].

There is nothing remains to us of this flouriſhing age of poetry beſide what has been mentioned, except the garden poem of Columella, the little hunting-piece of Gratius, and perhaps an elegy or two of Gallus. Theſe are but ſmall remains of an age wherein poetry was ſo well cultivated and followed by very great numbers: as for the others, we only hear of their names in Ovid, Virgil, and Horace.

The third age, or the decline of the Roman poetry, may be dated from the latter part of Auguſtus's reign. It certainly fell very much under Tiberius, and was wholly changed under Caligula. Inſtead of the ſenſible, chaſte, and manly way of writing in the former age, there now roſe up an affectation of ſhining in every thing they ſaid; and their poetry was quite loſt in high flights and obſcurity.

[e] This globe was found in the ruins of antient Rome, and is now in the Farneſe palace. It is ſupported on the ſhoulders of an Atlas. The antiquity of it appears from hence, that Aries, or the Ram, is placed in its proper ſign near the equinox, whereas in the modern globes it is removed into the ſign of Taurus, more than 30 degrees from the equinoctial point; conſequently it is at leaſt 2000 years old. By this a clear idea of the receſſion of the equinox is plainly exhibited to the view, one degree in 72 years, according to Sir Iſaac Newton.

LUCAN.

LUCAN. PERSIUS.

LUCAN and PERSIUS, in Nero's reign, may ſerve for examples, one of the ſwelling, and the other of the obſcure ſtyle, then in vogue. Lucan in general runs too much into bombaſt; in his calm hours he is very wiſe, but he is often in his rants, and never more ſo than when he is in battles and ſtorms. Inſtances of this, are Cæſar's croſſing the ſeas in a ſmall veſſel, l. 5. the battle of Pharſalia, l. 7. and the ſea-fight off Marſeilles, l. 3. What he has been always, and ever will be, admired for, are his many philoſophical paſſages, and his generous ſentiments, particularly on the love of liberty and contempt of death. Indeed, his ſentences are more ſolid than could be expected from ſo young an author (being but twenty-ſix years old when put to death by Nero) had he wanted ſuch an uncle as Seneca, and ſuch a maſter as Cornutus.

PERSIUS was a ſchool-fellow with Lucan, under Cornutus, and, like him, bred more a philoſopher than a poet. He has the character of a good man, but ſcarce deſerves the name of a good writer, but in the moral ſenſe of the word: for his writings are virtuous, but not very poetical. His great fault is obſcurity, which by ſome is excuſed or palliated from the danger of the times he lived in. This may hold as to ſome paſſages, where he ſpeaks of the emperor or the ſtate; but he ſeems

in the general courſe of his ſatires to be naturally fond of obſcurity.

Such was the Roman poetry under Nero. His three ſucceſſors had ſhort tumultuous reigns. But from Veſpaſian to the Antonines poetry revived once more among the Romans; not that there were very good poets even now, but they were better at leaſt than they had been under Nero. This period produced three epic poets.

SILIUS. STATIUS. FLACCUS.

Silius, as if frightened at Lucan's high flights, ſcarce ever attempts to ſoar throughout his whole poem on the ſecond Punic war. It is plain, however, though low, and if he has but little poetical fire, he is free from the affectation, bombaſt, and obſcurity of his immediate predeceſſors.

Statius had more ſpirit, with leſs prudence: for his Thebaid is ill-conducted, and hardly well written. His Achilleid, by the little we have of it, would probably have been a better poem, had he lived to finiſh it. His deſcription of Achilles's behaviour at the feaſt, made by Lycomedes for the Grecian ambaſſadors, and ſome other parts of it, read more pleaſingly than any part of the Thebaid, Achil. ii. 67—131. As he did not finiſh the Achilleid, he may deſerve more reputation as a miſcellaneous, than as an epic, writer; for the odes and other verſes in his Sylvæ are not ſo faulty as his Thebaid. The chief faults in his

his Sylvæ proceeded from incorrectneſs and haſte, and in his Thebaid, from over-correctneſs. He ſhews his bad judgment in preferring Lucan even to Homer and Virgil.

VALERIUS FLACCUS wrote a little before Statius. He died young, having finiſhed but ſeven books of his Argonautics, and part of the eighth, in which the Argonauts are left on the ſea returning homewards. He is, by the critical editors of his works, placed next Virgil, and with good reaſon: for he ſeems to have more fire than Silius, and to be more correct than Statius. He imitates Virgil's language much better than either, and his plan or ſtory is leſs confuſed than the Thebaid.

As to the dramatic writers of this time, we have only ten tragedies, under the name of SENECA, though they are probably the work of different hands. They have been attributed to authors as far diſtant as the reigns of Auguſtus and Trajan. But without injury to any of them, they may be ſuppoſed to have been all written in the third age, under the decline of the Roman poetry.

MARTIAL.

MARTIAL lived under Domitian and Nerva, who deals only in epigrams, the loweſt kind of poetry. If a friend died, he made an epitaph: if

a ſtatue was erected, he was applied to for an inſcription. Theſe were the common offices of his muſe. If he ſtruck a fault, he marked it down in a few lines; and if he had a mind to pleaſe a friend or a patron, his ſtyle was turned to panegyric; and theſe were his higheſt employments. However, he was a good writer in his way, and wrote with dignity on higher occaſions.

JUVENAL.

JUVENAL comes after all that have been mentioned, and writes with a greater ſpirit of poetry than any of them. He has ſcarce any thing of Horace's genteelneſs, yet is not without humour. He is the moſt ſevere of all the ſatiriſts, and indeed he laſhes too much like an angry executioner: but the depravity of the times, and the vices then in faſhion, may often excuſe his rage. However, his ſatires have a great deal of ſpirit in them, and ſhew a ſtrong hatred of vice, with ſome very fine and high ſentiments of virtue. They are indeed ſo animated, that no poem of that age can be read with near ſo much pleaſure as his ſatires.

JUVENAL may be well called the laſt of the Roman poets. After his time poetry continued declining more and more, to the time of Conſtantine, when all the arts were ſo far loſt, that the Romans then had ſcarce any thing to diſtinguiſh them from the Barbarians.

There

There are therefore but three ages of the Roman poetry that can carry any weight in the following inquiry. The firſt age, from the Punic war to Auguſtus, is more remarkable for ſtrength than beauty in writing. The ſecond, or Auguſtan age, is famous both for beauty and ſtrength. And the third, from Nero to the death of Adrian, endeavoured after beauty more than ſtrength, and ran into affectation. In a word, their poetry in its youth was ſtrong and nervous, in its middle age, manly and polite, in its latter days, it grew tawdry and feeble.

What has been ſaid is equally applicable, not only to the Grecian, but to the poetry of all the modern nations. In each, the beginnings of their poetry have been rude, but ſtrong: in their beſt ages, they have had the trueſt taſte of ſimplicity; not ſo rude and naked, but modeſtly adorned, and well dreſt; and when they came to fall, they have always run into affectation, by endeavouring to make an appearance above their ſtrength: ſuch has been the courſe of poetry in Italy, France, and England. The caſe upon examination will be found much the ſame with regard to the other polite arts, painting and ſculpture.

SECT.

SECT. II.

The GROWTH and DECLINE of the POLITE ARTS among the ROMANS.

IT was not till the ſecond Punic war that the Romans acquired a taſte for the arts and elegancies of life. For though in the firſt Punic war they had conquered Sicily, and taken ſeveral cities in the eaſtern part of Italy, which were inhabited by Grecian colonies, and adorned with excellent pictures and ſtatues, they had hitherto looked upon them with ſo careleſs an eye that they were not touched with their beauty. This inſenſibility remained till after the ſecond Punic war had ſome time been entered into, as appears from the behaviour of Fabius Maximus when he had taken Tarentum. He ordered the money and plate to be ſent to Rome, but the pictures and ſtatues with which that city abounded, he left behind as things of no value.

Marcellus had indeed a year or two before acted very differently at the taking of Syracuſe; for he ſent all the pictures and ſtatues to Rome, in order (as he had uſed to declare) to introduce a taſte for the fine arts among his countrymen.

This difference in theſe two great generals occaſioned two parties in Rome. But Marcellus's party prevailed; and from this point of time may be

be dated the introduction of arts into Rome, Liv. l. 25. c. 40. The taſte for them increaſed very faſt among the Romans; and their generals, in their ſeveral conqueſts, ſeemed to ſtrive who ſhould bring away the moſt pictures, to ſet off their triumphs, and adorn the city. The elder Scipio from Spain and Africa, Flaminius from Greece, and eſpecially Æmilius from Macedonia, brought in very great numbers of ſculptured vaſes and ſtatues. Scipio the younger not many years after deſtroyed Carthage, and transferred to Rome the chief ornaments of that city. The ſame year Mummius ſacked Corinth, one of the principal reſervoirs of the fineſt works of art, and carried off ſuch quantities, that he alone is ſaid to have filled Rome with pictures and ſtatues. Sylla, beſides many others, made vaſt additions to them, by his taking of Athens, and by his conqueſts in Aſia. Scaurus brought to Rome all the pictures of Sicyon, one of the moſt eminent ſchools of Greece for painting.

Theſe acquiſitions were carried on by the governors of the conquered provinces, whoſe rapaciouſneſs is ſet in a ſtrong light by Juvenal, ſat. 8. v. 87. The Ædiles, when they exhibited their games, adorned their theatres with ſtatues and pictures brought or borrowed all over Greece.

From theſe public methods of drawing the works of the antient artiſts into Italy, it grew to be a part of private luxury, to adorn their houſes

houſes and gardens with the pictures and ſtatues that could be procured out of Greece and Aſia. Julius Cæſar was a great collector, and as fond of gems as Auguſtus was of Corinthian vaſes.

This may be called the firſt age of the flouriſhing of the polite arts, or rather the age in which they were introduced; for in general there was rather a love than any great taſte for their beauties. The encouragement given by Auguſtus to all the arts afforded leiſure to complete the fine works collected in the age before, and to perfect the taſte of the elegancies of life: ſo that under Auguſtus may be reckoned the ſecond, and moſt perfect age of ſculpture and painting, as well as of poetry.

The arts, on the death of Auguſtus, ſuffered a great change; but not ſo great as eloquence and poetry. Their growth was checked by the four reign of Tiberius; and the vanity and tyranny of the following times gave the finiſhing ſtroke to all the polite arts, eſpecially to painting. The ſeries of good emperors after Domitian gave ſome life to the arts; but after the Antonines they declined very faſt; and by the time of the thirty tyrants were ſo fallen as never to riſe again, under any future emperor.

Thus it appears that the Roman poetry and the other arts, in the firſt age, gradually grew up together: that in the ſecond, or Auguſtan age, they

they were at the higheſt perfection: that in the third, from Tiberius to Galienus, they both declined, then revived a little, and at laſt ſunk entirely together.

In comparing therefore the deſcriptions of the poets with the works of art, all the poets after the Antonines are omitted, and the inquiry is confined to the three great ages.

The poets of the firſt age, and eſpecially towards the beginning, were but little acquainted with the arts; and conſequently are but of little authority. Ennius has the moſt pictureſque ſtrokes of any of them: but he was a great imitator of foreign poets, and his deſcriptions probably are more taken from his reading than from any great taſte or knowledge in the things themſelves. Beſides, the appearances, dreſs and attributes of the imaginary beings were not ſo well ſettled among the Romans in his time as they came to be afterwards. Paſſages therefore from him and his cotemporaries ſhould be very ſparingly uſed, and rather to illuſtrate what is confirmed by greater authorities, than to build any novelty on theirs; for they ſometimes differ conſiderably from the Auguſtan writers, who are on all accounts to be moſt depended upon, and eſpecially Virgil. His Æneid muſt be the ſtandard in this ſort of inquiries. His taſte and judgment and exactneſs give him the pre-eminence over all the poets of the age he lived in. Ovid's authority is but of a mixed

mixed kind; the luxuriance of his fancy, and the incorrectneſs of his way of writing, make what he ſays more doubtful and uncertain. The poets of the third age have a middle kind of authority; greater than the writers of the firſt age, but leſs than the Auguſtan, as much better acquainted with the works of art than the former, and much leſs exact than the latter. Silius, perhaps, may be allowed the greateſt authority of any of his age, for his carefulneſs and particular love of the arts, as Lucan's heat and Statius's inexactneſs may render them leſs fit to be depended upon than ſome others who wrote in the decline of poetry, and of the arts at Rome.

SECT. III.

The uſe of theſe INQUIRIES in general, and of THIS in particular.

THE uſefulneſs of antiques towards explaining the claſſics appears from the reaſon of the thing. The works of the old artiſts and poets muſt naturally throw mutual light on each other. As they were both converſant in the ſame ſort of knowledge, fell much into the ſame way of thinking, and were often employed on the very ſame ſubjects, they muſt of courſe be the beſt explainers of one another.

The

The difficulties which occur in reading the claſſics ariſe either from our not knowing in what ſenſe ſuch a word was formerly uſed: or elſe from our ignorance of ſome cuſtom, opinion, or thing, that was then familiarly known. In the firſt caſe, therefore, a commentator ſhould endeavour to determine the meaning of the word in queſtion, by conſulting how it is uſed by the ſame author in other places, where the meaning of it may be more evident; or by any other of the ſame country, and (as near as may be) of the ſame time. In the ſecond caſe, the thing, cuſtom, or opinion hinted at, ſhould be ſubjoined in as few words as is conſiſtent with clearneſs. To this antiques, if well applied, might be of very great ſervice: for the figures of the things themſelves ſpeak to the eyes, and are leſs equivocal, and more expreſſive, than the cleareſt language can be [f].

As to the explaining of the antiques in their turn from the claſſics, though the aſſiſtance in this caſe is not ſo great as in the former, yet it is the

[f] Our author obſerves here, that we have very great treaſures of all ſorts for this purpoſe, ſtored up by Agoſtini, Bartoli, Maffei, Grævius, and Montfaucon, but that they have hitherto been like treaſures hidden under ground. The applying of them to their proper uſes is the thing that ſtamps a value on them, and makes them more current among us.

Agreeably to our author's obſervation, Mr. Sandby has lately publiſhed elegant editions of Virgil, Horace, Terence, and Juvenal, embelliſhed with prints of ſuch antiques, as ſerve to illuſtrate and explain the paſſages they refer to.

beſt

eſt and almoſt only aſſiſtance we can have; for how ſhould we at all underſtand the greater part of the remains of the antient artiſts, if it were not for what we are told by the antient authors? This would hold very often as to ſingle figures, but it is much ſtronger as to groupes and hiſtorical or fabulous pieces, whether in paintings, in marble, or in gems. In that fine groupe, for inſtance, now in the Belvedere, (which has been called the nobleſt work of art in the world) we ſhould be ſtruck with the beauty of the deſign, and the expreſſion of pain in the father; of dread in one of the ſons, and the languiſhment in the other; but we ſhould not know it to be Laocoon without the help of what Virgil and one or two more of the Latin poets have ſaid on that ſubject. A thouſand inſtances might be given of the ſame nature, but the caſe is too clear to need any more.

What has been ſaid of the mutual uſe of the remains of the old artiſts and the claſſic writers, towards explaining one another, is meant in general, and on any ſubject, whether relating to their religion, their hiſtory, their arts, or manners of living; in ſhort, to every thing known or practiſed among them; and ſo would include all their authors too, indifferently, whether in proſe or in verſe. The preſent inquiry is not ſo extenſive; for it is confined only to ſuch things as relate to the allegorical beings received among

the Romans; a large ſubject indeed in itſelf, and perhaps one half of the whole. Let us proceed therefore to conſider what particular uſes might be made of this part, conſidered ſeparately and by itſelf.

The allegories of the antients, where they are well ſettled and known, might be of very great ſervice to our modern artiſts and poets in general. The reaſon of this is founded on the clearneſs and ſimplicity uſually to be met with in the antient allegories, and the confuſion and darkneſs but too common in the modern.

The allegorical repreſentations of the antients expreſs what they mean directly and eaſily, and often by a ſingle circumſtance. Thus, for inſtance, the moral beings are repreſented —— Prudence (who is to guide) is marked out by a rule in her hand.—Juſtice (who is to weigh things) by her equal balance.—Temperance, (who is to reſtrain) by a bridle.—Fortitude (who is to act) by a ſword. Theſe and the like marks are ſettled and obvious: they point out the character of the perſon they belong to in a more eaſy and ſtrong manner, than a multiplicity of marks for each could ever have done.

As propriety and ſimplicity are the diſtinguiſhing character of the antient artiſts, ſo multiplicity and impropriety may almoſt be deemed the diſtinguiſhing character of the modern, in their allegorical

allegorical figures, which are frequently ſo obſcure and far-fetched, that it can hardly be known what they mean, and by their manifold marks are often mere complicated riddles. Surpriſing inſtances of this might be given; but the more abſurd and the more ridiculous they are, the ſtronger it will appear of how much uſe it would be to the artiſts, now to ſtudy and follow the antients in this particular more than they have hitherto done. It is obſervable, that upon the revival of painting and ſtatuary, the greateſt improvements were made by perſons who the moſt ſtrictly imitated the remains of the antient artiſts: thus Raphael and Michael Angelo, for example, advanced painting and ſculpture more by that means in twenty years than all the artiſts in Italy together had done in two hundred years before them.

The ſtudy of antiques is no leſs neceſſary for our poets, in order to form their ideas as to the allegorical beings, they may have occaſion to introduce in their poems. Indeed allegory is on a worſe footing with our poets than it is with our artiſts. For our poets ſeem as yet to have formed no ſettled ſcheme at all for their allegories, and therefore take up with the broken ideas that occur to their minds from what they have read in the antients, or elſe from ſome irregular phantoms of their own, juſt as chance or fancy leads them. Hence is that jumble of

Chriſtianity and heatheniſm, which makes us ſee ſometimes a pagan deity in one line, and an angel in the next; a fault from which the great Milton himſelf is not always free.

When an allegory is going to be introduced, theſe three things ſhould be obſerved. Firſt, it ſhould be conſidered whether the thing is fit to be repreſented as a perſon or not. Secondly, if it is to be repreſented as a human perſonage, it ſhould not be repreſented with any thing inconſiſtent with the human form or nature. Thirdly, when it is repreſented as a man, it ſhould not be made to perform any action which no man in his ſenſes would do.

How much our allegorical poets have erred againſt theſe three maxims will plainly appear to any one who peruſes Spenſer's Fairy Queen, the moſt celebrated work of our very beſt allegoriſt. Though his invention is one of the richeſt and moſt beautiful that perhaps ever was, yet his allegories are not always well invented; or when they are, they are not well marked out, and are ſometimes even lame. Hence it may be reaſonably concluded, from the fault of ſo great a man, that it would be extremely uſeful for our poets in general to follow the plan of allegory as ſettled by the antients, till a better is eſtabliſhed. At leaſt it is abſolutely neceſſary to our tranſlators to be thoroughly acquainted with the antient allegories. And yet, it is to be feared, our tranſla-

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tors have been almoſt as incurious and unknowing as our original writers. For inſtance, Dryden in his famous tranſlation of Virgil, in ſome of the allegorical perſons in the original, miſrepreſents their attributes and dreſs, and in others their actions and attitudes. The beſt of our poets have been apt ſometimes to mix the natural and allegorical ways of ſpeaking together. This is very blameable in any poet, but is inexcuſable in a tranſlator, who has no right to repreſent his author confuſed where he is clear: yet Dryden has (as well as others) taken this liberty.

But the chief cauſe of the defects and miſtakes, both in our authors and tranſlators, is, the want of a true idea of the real intent of the allegories uſed by the antients, and of a right notion of their ſcheme of machinery in general. The opinion of the old poets ſeems to have been, that every thing in the moral, as well as the natural world, was carried on by the direction of the Supreme Being [g]. This univerſal principle of action they conſidered as divided into ſo many ſeveral perſonages as they had occaſion for

[g] Virgil, in the beginning of his Æneid, ſays every thing that happened to his hero was *vi ſuperum*; and Homer ſays the quarrel between Achilles and Agamemnon (and all its direful conſequences) was by the will of Jove. Cicero, when he ſays, "Reaſon obliges us to own that every thing is done by fate," means juſt the ſame by that word as Homer does by Διος βουλη, and Virgil by his Vi ſuperum: Fatum eſt quod dii fantur, vel quod Jupiter fatur. De Div. i. 55.

cauſes. Hence every part of the creation was, by them, filled with deities, and no action was performed without the help of ſome god; for ſo they called every power ſuperior to man. Theſe deities are, by the beſt of the antient poets, and the greateſt patterns for writing that ever were, perpetually introduced [h]. Homer hardly does any thing without them; and as for Virgil, he has employed machinery (or ſupernatural cauſes) ſo much, that almoſt the whole courſe of his Æneid is carried on by the intervention of the gods, as will appear by a tranſient view of the firſt book. If Æneas meets with a ſtorm, it is Æolus who raiſes it at Juno's requeſt—If the ſea grows calm again, it is by Neptune's command—If Æneas lands in Africa, and is to be kindly received at Carthage, it is Mercury who is ſent by Jupiter to ſoften the minds of the people and their queen towards him—If he eſcapes all danger in paſſing through an inhoſpitable country, it is Venus who protects him, by ſhrouding him in a cloud—If Dido falls in love with him, though ſhe is not old, and he very handſome, yet muſt Cupid, in diſguiſe, lie on her breaſt, and infuſe the ſoft paſſion—In this

[h] Horace, indeed, ſpeaks (in his Art of Poetry, v. 155—192) againſt a too free introduction of the gods; but he means on the ſtage; for in epic poems they were introduced perpetually, and without reſerve, by the very beſt of the antient poets. Petronius (c. 48.) tells us, that a good epic poet ſhould carry on the whole action of his poem by the help of what we call the machinery. This principle ſeems to be much the ſame as our vulgar notion of a particular providence.

manner

manner the whole ſtory is full of machinery, or carried on by the interpoſition of the gods.

Our modern poets ſeem not to have had any right notion of the antient ſcheme of machinery, till the middle of the laſt century; and, even now, very imperfect ideas. As they had not the ſame general plan, nor the ſame doctrines to go upon, they committed ſeveral errors about it, both in their own practice, and in their ſentiments of the antients, which continue, in a great degree, to this day. The chief of theſe errors were, firſt, that machinery was uſed by the poets only for ornament, or to make a poem look more ſtrange and ſurprizing: ſecondly, that the poets were too apt to introduce machinery (or ſupernatural cauſes) where they could not naturally account for events; whereas, in the works of the antients, nature and machinery generally go hand in hand, and ſerve chiefly to manifeſt each other. Thus, in the ſtorm above-mentioned, imaginary beings are introduced; but they are only ſuch as are proper for the part aſſigned them, and appear only to carry on the true order of natural effects. The god of the winds, at the requeſt of the goddeſs of the air, lets looſe his turbulent ſubjects, and the ſea is inſtantly in a tumult. The god of the ſea appears to make it calm again. There ſeems to be no other difference in this, and the natural account of the thing, than if one ſhould ſay, that all the parts of matter tend towards each other; and another

ſhould ſay, that they are impelled towards each other by ſome ſpiritual power. The effects are juſt the ſame; only in one caſe matter is conſidered as acting, and in the other as acted upon.

In a word, the whole myſtery of the antient machinery ſeems to be this: what the vulgar believed to be done by the will of the gods, the poets deſcribed as performed by a viſible interpoſition of a deity. When a god is thus introduced in a poem, to help on a fact, with which he is ſuppoſed to be particularly concerned, the machinery may then be ſaid to be eaſy and obvious; and when the god is the moſt proper for the occaſion, it may be ſaid to be well adapted. For inſtance, it was ſuppoſed among the Romans, that Æneas came to Italy by the will of heaven declared in oracles and prophecies. This ſuppoſition Virgil realizes. The will of heaven is Jupiter giving his orders: and the declaration of it to Æneas is expreſſed by Mercury (the uſual meſſenger) coming down to him, and giving him the orders he had from Jupiter. This machinery is both obvious and well adapted; and likewiſe well timed, when Æneas was in moſt danger of quitting his deſign of going to Italy. Thus the vulgar among the Romans believed that Romulus was the ſon of Mars, and received among the gods on account of his birth and warlike exploits. The poets therefore ſay, that Mars deſcended in his chariot, and carried up Romulus with

with him to heaven. They both ſay the ſame thing, only the poetical way of expreſſing it is more perſonal, beautiful, and deſcriptive, than the proſe one. This is generally the caſe in the machinery of the antients; and as they ſuppoſed that man could do nothing of himſelf, but was actuated in every thing by the direction of heaven, their poets, on that ſingle principle, might fairly introduce ſome proper deity as aſſiſting in any action, wherever they thought it would ſerve either to ſtrengthen or beautify the narration.

The deities of the Romans were very numerous; for whatever was able to do good or harm to man was immediately looked on as a ſuperior power, which in their language was the ſame as a deity [i]. Hence it was that they had ſuch a multitude of gods, that their temples were better peopled with ſtatues, than their cities with men. But, numerous as they were, our author has reduced them to order, and claſſed them in the following manner:

i Their vulgar religion, as indeed that of the heathens in general, was a ſort of Manicheiſm. Both the Romans and Greeks had their good and bad gods. See a remarkable paſſage in Pliny, Nat. Hiſt. l. ii. c. 7. Valerius Maximus, ſpeaking of the goddeſs of diſtempers, gives the reaſon for worſhipping bad gods as well as good. They prayed to the good for bleſſings, and to the bad to avert evils, l. ii. c. 5. There were no leſs than three temples at Rome to the goddeſs Febris, or Fever.

BOOK I. The twelve great CELESTIAL DEITIES, JUPITER, JUNO, MINERVA; NEPTUNE, VENUS, MARS, VULCAN, and VESTA; APOLLO, DIANA, CERES, and MERCURY.

BOOK II. The ſix HEROES, ſuppoſed by the Romans to have been received into the higher heavens, HERCULES, BACCHUS, ÆSCULAPIUS, ROMULUS, CASTOR, and POLLUX.

BOOK III. The MORAL DEITIES, who preſided over the virtues of men and the conduct of human life.

BOOK IV. The CONSTELLATIONS, PLANETS, TIMES, and SEASONS.

BOOK V. The BEINGS ſuppoſed to inhabit the AIR.

BOOK VI. The DEITIES of the WATERS.

BOOK VII. The DEITIES of the EARTH.

BOOK VIII. The DEITIES and INHABITANTS of the LOWER WORLD.

POLYMETIS

POLYMETIS

ABRIDGED:

OR

An INQUIRY concerning the Agreement between the WORKS of the ROMAN POETS, and the REMAINS of the ANTIENT ARTISTS.

BOOK I.

Of the TWELVE *great* CELESTIAL DEITIES.

CHAP. I.

JUPITER, JUNO, and MINERVA.

JUPITER.

THE diſtinguiſhing character of JUPITER's perſon, in all the repreſentations of him by the poets and artiſts, is majeſty; and every

thing about him carries dignity and authority with it. His look is meant to ſtrike, ſometimes with terror, and ſometimes with gratitude, but always with reſpect. This would have appeared more ſtrongly, had ſome of the nobler ſtatues of Jupiter, particularly that of Jupiter Olympius, made by Phidias of Athens, remained to our days; for that was reckoned the maſter-piece of the greateſt ſtatuary that ever lived; and thoſe who beheld it were ſtruck with the greatneſs of the ideas. The ſtatue of Jupiter in the Veroſpi-palace at Rome, though it is one of the beſt we have, falls very ſhort even of the idea we can form by the help of the antient poets. Pl. 1. n. 1. However, it is eaſily known to be Jupiter, by the dignity of his look, by the fulneſs of his hair about his face, by his venerable beard [a], by his ſceptre,

a Phidias being aſked how he could conceive that air of divinity which he had expreſſed in Jupiter's face, replied, he had copied it from Homer's celebrated deſcription of him, (Macrob. Sat. l. v. c. 14. Val. Max. mem. l. iii. c. 7.) Now all the perſonal ſtrokes in that deſcription relate to the hair, the eye-brows, and the beard: and indeed to theſe it is that the beſt heads of Jupiter owe moſt of their dignity; for though we have now a mean opinion of beards, yet all over the eaſt a full beard ſtill carries the idea of majeſty along with it; and the Grecians had a ſhare of this oriental notion, as may be ſeen in their buſts of Jupiter, and the heads of kings on Greek medals. But the Romans, though they held beards in great eſteem, even as far down as the ſacking of Rome by the Gauls, (Liv. l. v. c. 41.) yet in their better ages, held them in contempt, and ſpeak diſreſpectfully of their bearded forefathers. Ovid. Art. Am. i. v. 108.

ſceptre, the mark of command in his left hand, and by the fulmen in his right; but it is not ſo eaſy to know what Jupiter this ſtatue is deſigned to repreſent. For though Cicero obſerves there were ſeveral Jupiters, yet he does not ſay how they are to be diſtinguiſhed from one another. As this is a point which may often occur, it will be proper briefly to explain it.

The old Romans, as well as the reſt of the heathens, were expert at making diſtinctions by names, where, according to their own notions, there was no difference in the things. The thinking part of them believed that there was but one great Being, who made, preſerved, and actuated all things [b]. When they conſidered him

v. 108. Faſt. ii. v. 28. Juv. ſat. xvi. v. 32. Hor. l. ii. ſat. iii. v. 35. 17. l. i. ſat. ii. v. 134. They were worn only by poor philoſophers, and by thoſe who were under diſgrace or misfortune. For this reaſon Virgil, in copying Homer's famous deſcription of Jupiter, has omitted all the picturesque ſtrokes on the beard, hair, and eye-brows; for which Macrobius cenſures him, and Scaliger extols him. The matter might have been compounded between them, by allowing that Virgil's deſcription was the propereſt among the Romans, and Homer's the nobleſt among the Greeks.

[b] The heathens in general believed, 1. That there was but one ſupreme God; and 2. That there were many inferior Gods, who acted under the Supreme, and to whom was committed the government of the ſeveral regions of the earth, as to ſo many tutelary deities. This might be illuſtrated from the doctrine of the Roman Catholics, who aſſert the unity of God, though they worſhip a great number of divi, as miniſters and diſpenſers of bleſſings under the one God.

That

him as influencing the affairs of the world in different manners, they gave him as many different names; and hence came all their variety of nominal gods. When he thundered, they called him Jupiter; when he calmed the ſeas, Neptune; when he guided their councils, it was Minerva; and when he gave them ſtrength in battle, it was Mars. This was their firſt great diſtinction without a difference. They afterwards carried it farther, by uſing different repreſentations of theſe nominal gods, and at laſt came to conſider them (vulgarly at leaſt) as ſo many different perſons. In time, as diſtinct acts and characters were attributed even to each of them, and as their figures of each were multiplied and varied in different places, they came by degrees to conſider each of them too in different views, and this was their ſecond diſtinction without a difference. The Jupiter, for inſtance, when ſhowering down bleſſings, was called the Kind Jupiter, and when puniſhing, the Terrible Jupiter. There was one Jupiter for Europe, and another for Africa[c]. In a word, he had temples and different characters almoſt

That the old Romans believed there was but one ſupreme God, our author proves from the concurrent teſtimony of Varro, Cicero, Pliny, and Seneca, who may be deemed the chief fathers of the old Latin church, Pol. p. 49.

[c] Hence Silius, ſpeaking of the league between Scipio and Syphax, ſays, l. xvi. 264.

Cornigerumque Jovem, Tarpeiumque ere vocemus.

every

every where [d]. At Carthage he was called Ammon; in Egypt Serapis; at Athens the Great Jupiter was the Olympian Jupiter; and at Rome the Greateſt Jupiter was the Capitoline.

This premiſed, we ſhall proceed to the different characters under which Jupiter was repreſented among the Romans: theſe were chiefly as follows.

The CAPITOLINE JUPITER was the great guardian of the Romans, who was, according to a very early and ſtrong notion among them, to

[d] There was ſcarce a town or hamlet in Italy that had not a Jupiter of their own, with peculiar diſtinctions. Thus, the Jupiter Anxur, or of Terracina, is repreſented young and beardleſs, with rays round his head like Apollo, Mont. i. pl. 22. Theſe local deities are very ſeldom deſcribed by the poets, who ſeem to have made it a rule to follow the national ideas in repreſenting a deity. What is here ſaid is applicable to the other deities, as Juno, Minerva, Apollo, Diana, and the reſt; each of whom had a great variety of names, according to the different characters aſcribed to them. Thus, before the reformation, the ſame abſurdities were practiſed in our country, as they ſtill are among the catholics. The virgin Mary had (as ſhe now has in Italy) in every town, village, church, and chapel, ſtatues with different names and repreſentations, according to the place ſhe was in, and the character ſhe bore. Though there was but one virgin Mary, yet one figure of her was deemed more venerable than another. Many devout people gave large preſents to the virgin at Wincheſter, who would have grudged the ſmalleſt offering to the virgin of Walſingham. Thus the inhabitants of Rome now go every year to pay their devotions to the ſtatue of the virgin at Loretto, though they have other ſtatues of her near their own doors.

give them the empire of the world. They called him the Beſt and Greateſt Jupiter [e]. He was repreſented (as he appears on a medal of Vitellius) in his chief temple on the Capitoline hill, ſitting on a curule chair. In his right-hand he graſps his fulmen, and in his other hand he holds his ſceptre, as the king and father (which actually ſignified the ſame thing) of all beings. But it was neither his ſceptre, nor even his fulmen, that ſhewed the ſuperiority of Jupiter ſo much as that air of majeſty which the antient artiſts endeavoured to expreſs in his countenance. Pl. 1. n. 2.

It muſt here be obſerved that the antient ſceptres were not ſhort ornamented things, like the modern ones, but were generally plain, and as long as, or longer than, Jupiter himſelf. Hence Ovid deſcribes Jupiter as leaning on his ſceptre, which would have been abſurd, had it been no longer than ours [f].

The

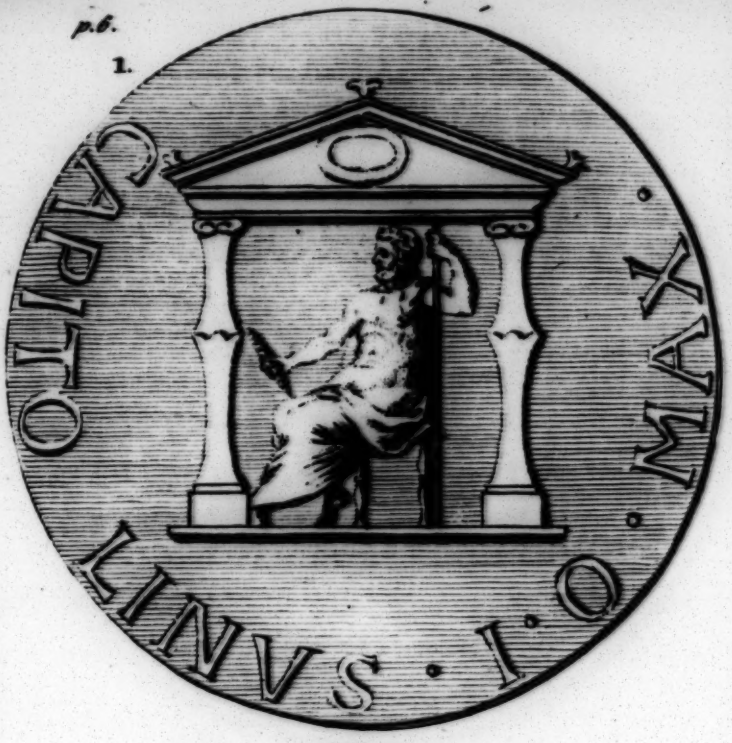
[e] Cicero ſays he was optimus (the beſt) for his goodneſs, and maximus (the greateſt) for his power. Orat. pro domo ſui. The ſame inſcription is on the medals. Our author thinks Optimus Maximus was uſed as a ſurname, like Auguſtus to the ſecond emperor.

[f] Met. i. v. 178. Indeed the ſceptres of kings in the earlier ages of the world were no other than walking ſtaffs, from whence they had their name. Latinus's ſceptre was a young tree, with the branches ſtripped off. Æn. xii. v. 210. Though the ſceptre in the hand of the Veroſpi-Jupiter ſeems to be only a truncheon;

it

p. 6.

1.



p. 7.

2.

The fulmen in the hand of Jupiter was a ſort of hieroglyphic, and had three different meanings according to the three ways in which it was repreſented [g]. The firſt way is a wreath of flames in a conical ſhape, like what we call the thunder-ſtone or bolt. This was adapted to Jupiter when mild and calm, and was held down in his hand.—The ſecond way is the ſame figure, with two tranſverſe darts of lightening, and ſometimes with wings on each ſide of it, to denote ſwiftneſs. This was given to Jupiter when puniſhing [h].—The third way is a handful of flames, which

it is probably the remains of a long ſceptre. Our author takes this ſtatue to be the Capitoline Jupiter.

g The meaning of the word fulmen is diſtinctly fixed by the antient writers. Thus Pliny (Nat. Hiſt. l. ii. c. 43.) ſays, "If the vapour ſtruggles in the cloud, it is [tonitru] thunder; "if it breaks forth in flaſhes, it is [fulmen] lightening; if it "ſhoots among the clouds, it is fulgetra." When therefore the word fulmen is tranſlated thunder (as we are generally taught to do) the beauty of ſeveral paſſages is apt to be loſt; as the *fulmina verborum* of Cicero, and the *duo fulmina belli* of Virgil, whoſe meaning is largely explained by Luc. l. i. v. 157. This ſimile is one of the beſt in all the Pharſalia, Thus Pope, ſpeaking of the earl of Peterborough.

———He, whoſe *lightening* pierc'd th' Iberian lines.

h The thundering legion bore the winged fulmen on their ſhield, which ſpread all over the ſhield, as appears by the Antonine pillars, and as it is deſcribed by Flaccus, Argon. vi. v. 56. pl. 1. n. 3. This fulmen agrees with the epithets trifidum and triſulcum (three-forked,) Met. li. v. 325, 849. There is a figure of Jupiter in Buonaroti's collection at Florence, holding up the three-forked bolt as juſt ready to dart it at ſome guilty wretch;

which Jupiter held up when inflicting ſome exemplary puniſhment.

Among the other different characters of Jupiter were thoſe of the Mild and the Terrible.

The MILD JUPITER appears (as on a gem at Florence) with a mixture of dignity and eaſe in his face, that ſerene and ſweeter kind of majeſty which Virgil gives him, when receiving Venus with ſo much paternal tenderneſs in the firſt Æneid, ver. 256.

The TERRIBLE JUPITER was repreſented in his ſtatues, in every particular, different from thoſe of the MILD. Theſe were generally of white marble, as the others were of black. The MILD is ſitting with an air of tranquillity; the TERRIBLE is ſtanding, and more or leſs diſturbed: the face of the MILD is ſerene, of the other angry or cloudy: the hair of the one is compoſed, in the other ſo diſcompoſed as to fall down half way the forehead.

The artiſts took care never to repreſent Jupiter ſo angry, but that he ſtill retains his majeſty, which too much paſſion would deſtroy[i].

wretch; but with the conical fulmen lying under his feet, as of no uſe in caſes of ſeverity.

[i] Horace, copying perhaps ſome bad figure of an angry Jupiter, repreſents him with bloated cheeks, Hor. l. i. ſat. 1. v. 21. Such a bad figure is ſeen in Montfaucon. Ovid uſes *intumuit* of Juno, Faſt. vi. 488. and of Jupiter himſelf, Faſt. ii. 608.

The

The JUPITER TONANS is repreſented on medals and gems, as holding up the triple-forked fulmen, and ſtanding in a chariot whirled on by four horſes. The poets deſcribe him in the ſame manner, as ſtanding, and thundering with his rapid horſes [k].

The JUPITER FULMINANS and the JUPITER FULGURATOR ſeem to be much the ſame. The FULMINANS may be conſidered as the diſpenſer of the lightenings which dart from the clouds, and the other of the fulgetra, or leſſer lightenings, which ſhoot along the clouds, like the aurora borealis [l].

The

[k] The antients had a ſtrange notion that the noiſe of thunder was cauſed by the rattling of Jupiter's chariot and horſes, as he drove them over the ſuppoſed brazen arch of heaven, whilſt he himſelf threw the fulmen out of his hand, which darts, at the ſame time, out of the clouds beneath the arch. This explains the ſtory of Salmoneus, who built a bridge of braſs to imitate Jupiter Tonans, Virg. Æn. vi. v. 591. Ovid. Deian. Herc. v. 28. Hor. i. od. 34. v. 8. *Alta dextera* ſignifies *with uplifted hand*, and *altus* means *ſtanding*, when applied to Jupiter himſelf. Ovid ſays (Faſt. iii. v. 492.) Jupiter obtained the prerogative of diſpenſing the fulmen for his conquering the giants with it. On a gem at Florence he is ſeen driving his chariot againſt one of the giants, and graſping the fulmen, as ready to dart it at his head.

[l] The fulmen, of whatever ſhape it was, conſiſted chiefly of fire, and is often called ſo by the poets. Some expreſſions relating to it ſeem to have been taken from ſome antient paintings, Met. ii. v. 249. 325. Hor. i. od. 2. v. 4. Vir. Geo. i. v. 329. Flacc. Arg. lib. vi. v. 56. The expreſſions here of *coruſcus*, *rubens*, and *rutilus*, refer to that gleam of light caſt by lightening on the objects

The JUPITER PLUVIUS will be largely conſidered among the deities of the air.

JUNO.

JUNO had likewiſe various characters among the Romans.

The JUNO MATRONA was the favourite one of all. She is ſeen in ſtatues and gems in a long robe, covering her from head to foot, as the Roman matrons dreſſed themſelves, out of a principle of decency [m].

This Juno was called indifferently *Juno Matrona*, or *Juno Romana*, which two names ſignified the ſame things, as *gens togata* ſignified the Roman people [n].

jects near it, and are very pictureſque, as well as ſeveral other expreſſions which might be taken from ſtatues or pictures. See Ovid, iii. el. 3. v. 10. Hor. iii. od. 3. v. 6.

[m] This prevailed ſo far, that it was ſcandalous for a married woman to have any part uncovered but her face, Ovid de Arte Am. i. v. 32. Hor. i. ſat. 2. v. 30. 95. 99. The figures of the Roman empreſſes (as a compliment paid them) were often formed on their medals, and in their ſtatues, under this character of Juno. Such is the pretty ſtatue of Sabina at the Villa Mattai at Rome.

[n] This obſervation explains a paſſage in Horace, otherwiſe liable to be miſunderſtood. In ſetting the gods in array againſt the giants, he mentions Juno under the name of Matrona, which would have been the moſt improper: But in this light it is a compliment to the Juno Romana. It is as if he had ſaid, it was the Roman Juno, the great patroneſs of her country, who aſſiſted to ſupport the empire of heaven againſt its moſt formidable enemies. L. iii. od. 4. v. 64.

On the contrary, the JUNO REGINA and the JUNO MONETA are always in a fine and more magnificent dreſs *.

The face of the MILD JUNO is gentle, and more good-humoured than uſual. It has the ſame air with which ſhe appears on a Greek medal, ſtanding in a chariot drawn by peacocks. This idea, which was alſo received by the poets, will be farther conſidered among the deities of the air.

* Juno Moneta was ſo called from *monendo*, ſhe having admoniſhed her prieſt to atone for an earthquake by the ſacrifice of a pregnant ſow. Her temple ſtood in the capitol, wherein was placed the ſtandard Roman foot, hence called *pes monetalis*. It was probably burnt down with the capitol; for Pliny ſpeaks of a brazen dog deſtroyed in it.

Virgil's deſcription of Juno's arms and war-chariot, in his firſt Æneid, and her warlike figure in the ſecond, which ſeem inconſiſtent with her eſtabliſhed characters, may be accounted for by conſidering that he ſpeaks, in the firſt place, of the Carthaginian Juno; and, in the other, of the Juno Argiva, who was worſhipped under that name, even in Italy, Ovid. iii. el. 13. Helenus ordered the Romans to worſhip Juno, which they did; and, in time, ſhe came to prefer them to her moſt favorite nations, Virg. Æn. ii. v. 433. Ovid. Faſt. vi. 45. 48. There was, indeed, a Juno Soſpita, who, in ſome family medals, appears in a war-chariot, and with a ſpear in her hand. But though ſhe was ſo well known as to be frequently ſeen in dreams, in all her accoutrements, yet Virgil could not, in his deſcription, have an eye to her, as there is not a line in any Roman poet deſcriptive of her, being only a local goddeſs, and worſhipped chiefly at Lanuvium, Cic. de nat. deor. L. i. Silius, l. viii. v. 362. l. 13. v. 365. Ovid. Faſt. ii. v. 61.

The

The moſt obvious character of Juno, and that which we are apt to imbibe the moſt early from Homer and Virgil, is that of an imperious wife. They repreſent her oftener ſcolding than careſſing her huſband [p]. As this goddeſs was conſidered as the patroneſs of marriage, their repreſenting her under ſo falſe and diſagreeable a light is ſomething ſtrange.

MINERVA.

MINERVA [q] is repreſented as a beauty, but of the ſeverer kind, and without the graces and ſoftneſſes

[p] In the tenth Æneid, (v. 60—95.) even in a council of the gods, her behaviour is either ſullen, or angry and indecent. In a relievo at Turin ſhe ſeems to be repreſented in this ſcene.

[q] Jupiter, Juno, and Minerva, are often joined together by the Roman authors, as well as in antient inſcriptions, and the works of the artiſts. They were deemed the guardians of the empire. They were invoked by name, and the reſt in general. Thus Cicero in many places, Te, Jupiter Maxime!—teque, Juno Regina!—teque Minerva—cæterique dii deæque immortales.—The ſame diſtinction is frequent in Livy, l. iii. c. 17. l. vi. c. 16. They are often repreſented together on gems and medals, and ſometimes by proxy, as on a medal of Antoninus—the owl for Minerva, an eagle for Jupiter, and a peacock for Juno. It muſt have been the higheſt compliment to the emperors to repreſent them on the reverſe of their medals; it was directly calling them guardian gods of the empire, Ovid. Faſt. iv. v. ult. Their ſhrines were placed together in the great temple of Jupiter on the Capitoline-hill, where they had been placed before by Tarquinius Priſcus in one chapel in the old capitol, called from thence

ſoftneſſes of Venus. Dignity, and a becoming air, firmneſs, and compoſure, with juſt features, and a certain maſculine ſternneſs, make the diſtinguiſhing character of her face [r]. Her dreſs and attributes are adapted to her character. She has a helmet on her head, and a plume nodding formidably in the air. In her right-hand ſhe ſhakes a ſpear, and in her left graſps a ſhield, with the head of the dying Meduſa upon it. The ſame figure, with all its terrors and beauties, is alſo on her breaſt-plate [s]; and ſometimes ſhe herſelf has ſerpents about her boſom and ſhoulders [t].

thence the chief temple or capitol, and not from the head of one Tolus, as the ſtory goes. Var. de ling. Lat. l. iv.

[r] Hence her heads are ſo like thoſe of Alexander the Great, that they have been taken for his. There is in Montfaucon (l. pl. 84.) a whole plate of theſe maſculine heads. One of which is very like Lewis XIV. Cupid (in Lucian) tells his mother he is always afraid to approach Minerva, ſhe looks ſo like a man.

[s] This head of Meduſa is ſometimes moſt beautiful, and ſometimes moſt ſhocking. In the Strozzi-Meduſa at Rome, her look is dead, but with a beauty that death itſelf cannot extinguiſh. The poets ſpeak of the beauties and horrors of Meduſa's face, and alſo of her ſerpents; particularly two with their tails twined together under her chin, and their heads reared over her forehead. She is thus repreſented, with eyes convulſed, on a jaſper at Florence. See Ovid. Met. iv. v. 793. Luc. ix. v. 680. Virg. Æn. viii. v. 437, 438. Ovid. ex Pont. iii. El. i. v. 124.

[t] Statius deſcribes them as ſometimes quiet, and at other times as enraged, Theb. l. xii. v. 609. l. viii. v. 519.

The

The poets agree with the artiſts. They ſpeak of her as very beautiful, but deſcribe her as more terrible. They call her handſome or graceful, but give her the titles of virago, the ſtern and dark-coloured goddeſs [u]; and mention not only a certain threatening turn in her eyes; but the very colour too, it ſeems, was adapted to the character of terror [w].

It was common among the Romans to transfer the diſtinguiſhing attributes of their deities to the ſtatues of their emperors [x]. This flattery was

[u] Torva et Flava, Stat. Theb. ii. v. 238. Ovid. Faſt. vi. v. 652. Art. Am. ii. v. 238.

[w] Minerva, as making her appearance firſt in Africa, has a great deal of the Moor in her complexion, with a light-coloured eye, which muſt ſhew it the ſtronger. She is called Tritonia, which is the ſame as Maura. Hence Juvenal (ſat. xii. v. 4.) calls her the African goddeſs, Luc. ix. v. 354. No poet of the Auguſtan age has touched on this particular colour of her eyes, though the Greeks gave her one of her moſt famous titles from thence, γλαυκωπις. Virgil, (Æn. ii. v. 175.) aſcribes a fiery motion to the eyes of the Palladium, (the little tutelar deity of Minerva, which was kept ſo carefully, firſt at Troy, and afterwards at Rome) when brought into the Grecian camp by Diomedes. The Palladium is ſeen on gems, with a ſhield in one hand, and a ſpear in the other.

[x] If one called Auguſtus his god, it was little more in thoſe days than ſaying, that emperor was his patron (Virg. ecl. i. v. 6.) but to put the fulmen in the hand of his ſtatue was calling him the governor of all the world. Auguſtus loved to be repreſented like Apollo, as Marc Antony affected the attributes of Hercules.

carried by the old artiſts in no point ſo far as in the Gorgon's head on Minerva's breaſt-plate. All the emperors were fond of this badge of wiſdom [y].

A breaſt-plate with the Meduſa's head, when worn by a deity, was called Ægis. Minerva's ſhield had the ſame device and name, and ſeems to have been appropriated to herſelf and Jupiter, and uſed by them when they thundered. It is certain, Minerva is repreſented as dealing out the fulmen of Jupiter, as well as Juno, which makes it probable that all three were conſidered by the Romans as one and the ſame deity, under different names [z].

y There might be made a ſeries of Roman emperors from Auguſtus to Galienus, with this attribute on their breaſt-plates, except, perhaps, two or three, of whom ſcarce any figures remain. The ſtrongeſt for the dying caſt of the eyes, is on the buſt of Nero at Florence, and anſwers to Virgil's fine deſcription, Æn. iii. v. 438. There is another on a Domitian alluded to by Martial, 7. ep. 1.

z The name of Jupiter might ſignify the Supreme Goodneſs; of Minerva, the Supreme Wiſdom; and of Juno, the Supreme Power, Intell. Syſt. i. c. 4. Though the poets often repreſent Juno and Minerva dealing out thunder, the artiſts do not: there is no antique of Juno with the fulmen, and ſcarce any of Minerva, except on the medal of Domitian.

CHAP. II.

NEPTUNE, VENUS, MARS, VULCAN, and VESTA.

NEPTUNE, as having a ſeat in the ſupreme council of the gods, is often ſpoken of in the higheſt heavens, but will be conſidered, in his proper character, among the water-deities.

VENUS.

VENUS is repreſented with one of the prettieſt, as Minerva is ſometimes with one of the handſomeſt, faces, that can be conceived.

Her look, as repreſented by the artiſts and poets, has all the taking airs, wantonneſſes, and graces they could give it. Her ſhape is the moſt exact imaginable, all ſoft and full of tenderneſs: the fineneſs of her ſkin, and the beauties of her complexion, were ſo exquiſite, that it required the utmoſt ſkill of Apelles to expreſs them. Her eyes were either wanton, or quick, or languiſhing, or inſolent, according to the occaſion; and her face and air agreed with them [a]. She is frequently

[a] The poets are fuller, as to the eyes, than any ſtatue or picture can be. The ſculptors can only give the proportion of things, and one ſingle attitude in a ſtatue. The painter can do the ſame, and add the natural colours; and by the help of lights and ſhades, can

Pl. III. p. 18.

quently deſcribed too as having a treacherous ſmile on her face. But, however ſhe appears, or whatever ſhe is doing, every thing about her is graceful, bewitching, and charming [b].

can throw things into proper diſtances. The poets can deſcribe all that, and can farther put the figure into a ſucceſſion of different motions in the ſame deſcription. This muſt give the poet an advantage in deſcribing the quick and uncertain motions of Venus's eyes, and occaſions the meeting with expreſſions which cannot be explained from ſtatues or paintings. Such the epithet *pæta*, which refers, perhaps, to a certain turn of Venus's eye, and her catching it away again the moment ſhe is obſerved, Ovid. Art. Am. ii. v. 657. Si *pæta* eſt, Veneri ſimilis, ſi flava Minervæ. Her eyes are well deſcribed by Silius, De Bell. Pun. l. xv. 27.

[b] Venus, in all attitudes, is graceful, but in no one more than in that of the Venus of Medici; where, if ſhe is not really modeſt, ſhe at leaſt counterfeits modeſty extremely well. This attitude might be deſcribed in two verſes of Ovid, Art. Am. ii. v. 614, 615. This ſtatue, as to the ſhape, will ever be the ſtandard of all female beauty and ſoftneſs. Her breaſts are ſmall, diſtinct, and delicate, to the higheſt degree. Her waiſt is not repreſented as ſtinted by art, but as exactly proportioned by nature to all the other parts of her body. Her legs are neat and ſlender, the ſmall of them is finely rounded, and her very feet are little, pretty, and white. The general tenderneſs, elegance, and fine proportions of her whole make ſeem to take a great deal from the beauty of her face, or the head is really (as has been ſuſpected) not of the ſame artiſt who made the body. Some have fancied that there are three different paſſions expreſſed in the air of the head, in which the face is a little turned away from you. At your firſt approaching her, averſion appears in her look; move one ſtep or two, and ſhe has a compliance in it; and one ſtep more to the right turns it into a little inſulting ſmile, as having made ſure of you: but our author could not find out this malicious ſmile, though he often viewed the ſtatue on purpoſe. Pl. 1. n. 4.

Beſides the inſidious ſmile, in ſome figures, Venus is repreſented in others ſmiling, and in a wheedling poſture. Such, probably, was the figures of the Venus Erycina, called by Horace, Erycina Ridens [c]; and ſuch was the deſign on the medal of Aurelius, in which Venus is begging ſome favour of Mars [d].

Venus is alſo frequently repreſented as the genius of indolence, lying in a languid poſture, on a bed, and generally attended by Cupids to execute her orders [e]. On an antient ſepulchral lamp ſhe is yet more indolent; as not only her-

[c] Hor. i. od. 2. v. 33. Such alſo was the Venus Appias, a ſtatue of whom ſtood near the forum, where the lawyers pleaded, often alluded to by Ovid. Art. Am. i. v. 88. l. iii. v. 452. Rem. Am. v. 660.

[d] This was inſcribed to Veneri Victrici, as ſure of carrying her point. Thus alſo in a ſtatue at Florence, Venus holds one of her hands round Mars's neck, and the other on his breaſt; and ſeems enticing him to grant her requeſt. Pl. 1. n. 5. She is repreſented in this manner with others, as well as with Mars, Virg. Æn. viii. v. 394. In a relievo at Turin Venus is careſſing Jupiter in the ſame manner as ſhe does Mars in the Florentine ſtatue.

[e] Some of theſe figures, poſſibly, were originally meant for the goddeſs Deſidia, who might more eaſily be miſtaken for a Venus than for a Cupid, as ſhe was apt to be among the antients themſelves, Ovid. Am. i. el. v. 32. Stat. iv. Sylv. 6. This Venus appears in one of the fineſt coloured pictures left us by the antients. It is in the Barbarini palace at Rome. The air of the head may be compared with Guido's, and the colouring with Titian's. The loſt part, reſtored by Maratta, (though a noted painter) ſerves to do honour to the paintings of the antients. Venus is deſcribed by Statius as in this picture, l. i. Sylv. v. 56.

ſelf,

ſelf, but the Cupids about her are all faſt aſleep [f]. This was a juſt character, Indolence being the mother of love, in a moral ſenſe, as Venus is of the Cupid in the allegorical ſenſe [g].

Venus, by the poets of the third age, is repreſented under a quite contrary character, as the goddeſs of Jealouſy, or the furious Venus [h]. Statius alſo ſpeaks of a Venus Improba, or bad Venus; which, if it be not the ſame with the furious Venus, there is another character which will ſuit it very well, the vitious Venus. Her infidelities to her huſband have been ſtrongly marked out from the earlieſt ages. The poets, in particular, have never ſpared her; and often ſpeak of the public ſhame ſhe was brought to by her amours with Mars [i].

The

[f] As this was found in a ſepulchre, it probably related to ſome fine lady buried there with her children. Death being ſo like ſleep, at firſt, that it has been generally compared to it.

[g] See Ovid. Rem. Am. v. 143.

[h] Flaccus and Statius, in their account of the women of Lemnos killing their huſbands, at the inſtigation of Venus, deſcribe her like a fury in black robes, and armed with a torch, a ſword, and with ſerpents, the attributes of the furies, Flac. Arg. ii. v. 106. 208. Stat. Theb. v. v. 69. 140. 158. 283. It is viſible here how much Flaccus exceeds Statius. He calls Venus, very properly, *Mavortia conjux*, and gives her the uſual attendants of Mars, when he is going on any great expedition.

[i] There is a pretty gem at Florence, on which they are caught in a net, juſt as Ovid deſcribes it, Art. Am. ii. v. 590. Met. iv. v. 188. On a relievo in the Admiranda, Venus's hands are

 chained

The attendants of Venus were the CUPIDS, the NYMPHS, and the GRACES. The Cupids were ſuppoſed to be numerous [k]; but there were two moſt remarkable, one of which cauſed love, and the other made it ceaſe. Hence Venus is called the mother of the two Cupids [l].

The CUPID is generally repreſented as a child of ſeven or eight years old, almoſt always naked, handſome, inclining to plumpneſs, and ſometimes a little idle and ſly. His hair is ſoft, and fine, and ſometimes dreſſed up. His wings ornamental, as well as uſeful, and probably in paintings were of divers colours. His quiver,

chained inſtead of a net; but Sol, as the diſcoverer, is repreſented in his chariot, agreeably to what Ovid ſays. Never perhaps was a ſtory ſo often told. It ſeems to have been one of the moſt common ſubjects for an old kind of romances in faſhion much earlier than any mentioned by Huetius. The ſubject of this and the like ſtories are called *dulcia*, both by Virgil and Propertius, Georg. iv. 347.

k In this ſenſe Venus is called Dulcium Mater Cupidinum, Hor. iv. od. 1. v. 5. and Tenerorum Mater Amorum, Ovid. Am. iii. el. 15. v. 1. Flac. Arg. vi. v. 557. Stat. iii. Sylv. 4. v. 30.

l Ovid. Faſt. iv. v. 1. Hippol. act. i. chor. The two Cupids with the dolphin at the foot of the Venus de Medicis, are ſuppoſed to be theſe, and are now called by the antiquarians at Florence, Eros and Anteros. Ovid calls the laſt Lethæus Amor; and Cicero, Anteros. Montfaucon (occaſioned by the name of the artiſt) has given an old man for Anteros. Ovid ſpeaks of this very Cupid as a boy, Rem. Am. v. 576. It muſt be obſerved, that Anteros did not create averſion; for love and averſion were ſuppoſed to proceed from different arrows of the ſame Cupid, Ovid. Rem. Am. v. 554. Met. i. v. 474. Cic. de nat. deor.

bow,

bow, and darts, are continually mentioned to this day. The poets give him ſometimes a lighted torch, and arrows tinged with fire [m].

The poets and artiſts repreſent their Cupids, either as playful or as powerful. Hence in gems and other pieces, they are ſeen in ſome little diverſion, as driving a hoop, playing at quoits, and wreſtling or fighting in jeſt; but more eſpecially as catching and tormenting butterflies: but this may be brought as an inſtance of Cupid's power over the beings of the air [n].

His power over the other elements is variouſly expreſſed: over the earth, by riding on a lion with a lyre in his hand, and the ſavage ſeeming to liſten: over the ſea, by being ſeated on a dol-

[m] In a ſtatue at the Venere near Turin, he appears as a youth of ſeventeen, as he does in Raphael's Cupid and Pſyche. See Æn. i. v. 682. Met. x. v. 517. Ovid. ex. Pont. iii. ep. 3. v. 16. Ovid. Am. i. el. 10. v. 16. Rem. Am. v. 40. 700. 702. Her. ep. ii. v. 40. Art. Am. i. v. 22. Hor. ii. od. 8. v. 16. Octav. act. ii. ſc. 2.

[n] The ſame Greek word, *Pſyche*, ſignifies a butterfly and the ſoul. Hence a butterfly was uſed by the Greek artiſts for an emblem of the ſoul; and Cupid fondling or burning a butterfly, is the ſame as his careſſing Pſyche or the ſoul. Indeed for almoſt all the ways Cupid is ſeen playing with butterflies, ſome parallel may be found in the repreſentations of Cupid and Pſyche. Thus in one antique, Cupid is drawn in a triumphal car by two Pſyches, in another, by two butterflies. By this might be meant his power over the beings of the air, of which the car is an emblem.

phin: and in heaven, by breaking the fulmen, or fiery bolt of Jupiter [o].

Cupid was ſo conſtant an attendant on Venus, that he may be almoſt reckoned as one of her attributes. — Her other chief attendants are the Graces and Nymphs. The Graces are almoſt always repreſented naked, like three beautiful ſiſters, and connected together; and the Nymphs are ſpoken of only in general terms as beautiful women with looſe robes. The Roman poets take notice of all theſe particulars. Horace ſpeaks of the Graces and Nymphs dancing with Venus at their head. Ovid deſcribes the Nymphs with the Horæ in the garden of Flora, and Statius [p] employs them with Cupid to ſprinkle flowers on a new married couple [q].

MARS.

[o] Sometimes Cupid is riding on a centaur, who has his hands tied behind him; ſometimes on a chimæra, &c. to ſhow that Love conquers the fierceſt monſters. Neptune's dominion over the ſea is alſo denoted by a dolphin in his hand. And ſo was Cupid's ſometimes, according to an old deſcription under one of his ſtatues, which our author ſaw in a Frankfort edition of Theocritus.

[p] Statius ſeems to deſcribe the Graces as a woman with three pair of hands, l. iii. Sylv. 4.

[q] See Hor. i. od. 32. v. 10. i. od. 4. v. 6. iii. od. 19. v. 17. ibid. od. 21. v. 22. i. od. 4. v. 7. iv. od. 7. v. 7. Ov. Faſt. V. v. 209—220. Stat. l. i. Sylv. 2. v. 21. Theſe deſcriptions, had they been copied by a Raphael or Guido, would have made very pretty pictures. There is a painting, in Mead's collection, of three Nymphs dancing hand in hand. Seneca ſpeaks of the Graces agreeably to the figures of theſe three Nymphs, Sen. de Ben. i. c. 3.

p. 23. 1.

p. 23. 2.

MARS.

MARS is always repreſented with his uſual attributes, his helmet and ſpear, which he does not quit, even when he is going on his amours. Pl. 1. n. 5. He had ſeveral, of which his amour with Rhea was one of the moſt celebrated among the Romans. In a relievo (belonging to the Mellini family at Rome) relating to the birth of Romulus, Mars is deſcended, and moving towards Rhea, who lies aſleep. On the reverſe of the medal of Antoninus, he is repreſented as ſuſpended in the air, juſt over the veſtal virgin. Pl. 1. n. 6 [r].

There is no relievo of Mars going to war; but this is pompouſly deſcribed by the poets, who give him a number of attendants, adapted to the god of ſlaughter, or (as it is more handſomely ſtyled) of the art of war [s].

VULCAN.

c. 3. See Longus, l. ii. Statius ſeems to allude to a new way of repreſenting the Graces under the figure of a woman with three pair of hands, l. iii. Sylv. 3. v. 83.

[r] By this medal Mr. Addiſon explained Juvenal's expreſſion *pendentis dei*, (Sat. xi. v. 107.) which had been ſtrangely miſunderſtood; one would have it to be *perdentis*; another, that Mars is ſaid to be *pendentis*, becauſe the ſhield on which he was figured hung on the ſhoulder; but the medal ſhows the true meaning to be *ſuſpended in the air*. Hence appears the uſefulneſs of antiques towards explaining the poets. Our author has introduced here his ingenious explanation of a relievo in the court of the Mattei-palace, which has puzzled all the antiquarians. See Polymetis, p. 79.

[s] Theſe deſcriptions are ſo pictureſque, that it was doubtleſs a ſubject very common alſo among the artiſts, Vir. Æn. xii. v. 337. Stat.

VULCAN.

VULCAN is deſcribed by the poets as a mere mortal blackſmith, only with the addition of his being lame. They repreſent him as black, and hardened from the forge, with a fiery red face, whilſt at work, and tired, and heated after it [t].

This poor god is always the ſubject of pity or ridicule. He is the grand cuckold of heaven, and his lameneſs ſerves to divert the gods [u].

VESTA.

It is doubtful whether VESTA has any ſtatue. Ovid, indeed, ſpeaks of an image of her, but af-

Stat. Theb. iii. v. 431. Mars Gradivus appears on a Cornelian at Florence with his helmet and ſpear, and a trophy on his ſhoulder.

[t] Some of the deſcriptions of his look ſeem to have been copied from antient paintings. See Stat. iii. Sylv. 1. v. 133. l. i. Sylv. 5. v. 8. Theb. v. v. 31. The few figures of Vulcan agree with the poets, except a relievo at Paris, where he is ſitting, with ſome dignity, with Fauns inſtead of the Cyclops. But this ſeems to be a modern invention. It was reckoned an excellence in one of his beſt ſtatues, that his lameneſs was concealed, but not groſsly, Val. Max. viii. c. 11. By ſitting he loſes his chief attribute, Vir. Æn. viii. v. 415. Ovid. Met. iv. 175.

[u] Flaccus has deſcribed him after his fall from heaven. He has juſt recovered himſelf, and is hobbling on by the help of ſome good people of Lemnos, who found him in his diſtreſs, Flac. Arg. ii. v. 93. Venus mimicked his lameneſs to divert Mars, Ovid. de Art. Am. ii. v. 570. See Minutius Felix ridiculing the heathen gods, where Vulcan ſtands firſt, c. xxi.

terwards

terwards owns his miſtake [w]. The figures called her's have nothing which would not be as proper for a veſtal virgin. Even thoſe on medals inſcribed with her name, may ſignify only one of the veſtals, and, perhaps, are only repreſentations of her by proxy [x].

Numa (who introduced the worſhip of Veſta and the eternal fire) admitted of no ſtatues as helps or objects to devotion. The doctrine of the Brachmans, and the precepts of Zoroaſter, (who allowed of no viſible objects of worſhip but fire) were known to Pythagoras, and, by him, are ſaid to be imparted to Numa, who ſeems to have obſerved them in the ceremonies he appointed for Veſta [y].

[w] Ovid. Faſt. iii. v. 46. l. vi. v. 298. It may be obſerved that Ovid uſes the word *feruntur*. There were ſome ſtories in the Roman mythology which were reckoned as certain, and others as doubtful. The doubtful ones are uſhered in by the poets with ut fertur, ut fama eſt, ut perhibent, more particularly by Lucretius, Virgil, and Ovid.

[x] Figures on ſome medals, are called Veſta: but the ſame, on others, are called Veſtals; ſo both may be ſo. One, inſcribed Veſta, is ſacrificing, which agrees with the prieſteſs, but not with the goddeſs herſelf.

[y] See Hook's Rom. Hiſt. i. p. 125. The temple of Veſta is remarkable for its architecture. The pointed Abacus ſhows it to be Greek, a ſtrong preſumption of its antiquity, being the only example of that kind now at Rome. It is probably older than the Pantheon; for, according to Pliny, there ſeems to be no marble temple at Rome above 60 years older than that building.

CHAP. III.

APOLLO, DIANA, CERES, and MERCURY.

APOLLO.

THE ſtatues and heads of APOLLO are always to be diſtinguiſhed by the beauty of the face, which has an air of divinity not to be conceived without the help of the artiſt. He is handſomer than Mercury, and not ſo effeminate as Bacchus, who is his rival for beauty [a]. His features are extremely fine, and his limbs exactly proportioned, with as much ſoftneſs as is conſiſtent with ſtrength. He is always young and beardleſs; and his long beautiful hair, when unconfined, falls in natural eaſy waves all down his ſhoulders, and ſometimes over his breaſt [b]. There

[a] The heroes or princes are generally compared by the poets for beauty to one of theſe, and chiefly to Apollo, Mart. vi. ep. 29. Met. viii. v. 31. Flac. Arg. ii. c. 492. Æn. iv. v. 150. Met. iii. v. 421. Ovid. Am. i. el. 14. v. 32. Stat. Achil. i. v. 166.

[b] Nothing was deemed by the Romans more eſſential to the beauty of a young perſon, than a fine long head of hair. Juv. Sat. iii. v. 186. Hor. iv. od. 10. v. 3. Id. iii. od. 19. v. 27. Æn. i. v. 590. The hair is one of the diſtinguiſhing things in the heads of Apollo in old gems, and often too in his ſtatues, particularly in a fine one at Florence, which the modern artiſts have endeavoured to change into a Prometheus. The Romans had a cuſtom of cutting their hair ſhort, about the age of ſeventeen, and of keeping it

There is a grace reſulting from the whole, which it would be in vain to deſcribe to any one who has not ſeen the Apollo Belvidere.

The poets, whoſe imaginations muſt have been raiſed both by paintings and ſtatues, formed the higheſt ideas of Apollo's beauty. Virgil calls him the beautiful, and Tibullus the well-ſhaped, god [c].

The

it ſo ever after. Hence the poets give to Apollo the titles of crinitus and intonſus, which was the ſame as if they had ſaid he was always young, Met. i. v. 564. Hor. iv. od. v. 26. l. iii. od. 4. v. 62. Hor. epod. 15. v. 10. Æn. ix. v. 638. Hor. i. od. 21. v. 2. Met. xii. v. 585. On account of the hair, a Bacchus is apt to be taken for Apollo, Mart. i. ep. 125. Tibul. i. el. 4. v. 33. Met. iii. v. 421.

[c] Æn. iii. v. 129. Tibul. ii. el. 3. v. 11. Tibullus (l. iii. el. 4.) has a full deſcription of his perſon, in which ſeveral ſtrokes ſeem to be taken from celebrated pictures, particularly the beautiful bluſh of a new-married bride. Pliny, ſpeaking of Echion's beſt pieces, mentions one on this ſubject (Nat. Hiſt. l. 35. c. 10.) from which, perhaps, the famous picture on the ſame ſubject at the Aldrobandine palace at Rome is copied, as the air of the new bride in it is remarkably modeſt.

Our author thinks there was, in the old pictures of Apollo, a certain brightneſs beaming from his eyes, and diffuſed all over his face, juſt as the principal figure is all luminous in Correggio's famous Nativity, and in Raphael's Transfiguration. He conjectures this from the poets ſpeaking ſo often of the brightneſs of Apollo's face, and the beaming ſplendor of his eyes, Stat. Achil. ii. v. 164. Catul. de At. v. 40. Met. iv. v. 193. 231. Met. ii. v. 40—50.

He was confirmed in this conjecture by an inconceivable piece of vanity in the emperor Auguſtus. His face, as appears from medals

The various characters of Apollo among the Romans were theſe :

The APOLLO VENATOR, who preſided over the chace, is repreſented in the nobleſt ſtatue in the world, the Apollo Belvidere, where he is dreſſed rather too fine for his character. His hair is collected together a little above his forehead. His chlamys, which is only faſtened with a gem over his breaſt, falls looſely down his back, and is toſſed over his arm. On his feet is a ſort of the fine buſkins anciently uſed for hunting. All the reſt of his body is naked. He holds his bow in his hand, as if he had juſt ſhot off an arrow [d].

The

dals and other figures, is what the Romans called the Apollinean face (Mart. vi. ep. 29.) Nature, perhaps, had given him ſome reſemblance of Apollo, and the artiſts and poets took care to repreſent him more like than he really was (Ovid. de Art. Am. i. v. 214. Æn. iv. v. 140. Virg. ecl. iv. v. 10.) Suetonius (in Aug. c. 94.) ſays, he was really very beautiful, and that he was believed to be indeed the ſon of Apollo. That he gave into this flattery is too plain; for, at an infamous feaſt (in which he and five of his courtiers repreſented the great gods, and as many ladies the ſix goddeſſes) he himſelf was dreſſed with the attributes of Apollo: and, what is more, he affected to have it ſuppoſed that his eyes beamed forth brightneſs like Apollo's; and was mightily pleaſed, when he looked fully upon any body, if they held down their eyes, as when the ſun glares too ſtrong upon them. This vanity helps to explain a paſſage in Virgil, in his repreſentation of the battle of Actium. Æn. viii. v. 678. See alſo iv. v. 150. and i. v. 591. and Propertius, l. 6. el. 6. v. 30.

d He may be thus far adorned as Apollo, ſo often deſcribed by the poets, quitting Lycia, his hunting-ſeat, to go to Delos, where he appeared in more ſtate, and much as Virgil deſcribes him, where

he

Pl. V. p. 38

The MUSICAL APOLLO preſided over poetry and the muſes. He is called either Vates or Lyriſtes; muſic and poetry in the earlieſt ages making but one profeſſion. Sometimes he is naked, with his hair collected over his forehead, with his lyre in one hand, and his plectrum in the other, and ſometimes, in particular, leaning on a rock. At other times he is dreſſed in a long robe, with his hair all flowing down at full length, and crowned with laurel, the diſtinguiſhing habit of this Apollo [e].

he compares Æneas (when going a-hunting) to this God. Whether Virgil, in his compariſon, had this ſtatue in his eye or not, they both relate to the Apollo Venator, dreſſed finer than uſual, and both in the poet, and in the marble, he is repreſented as the ſtandard of beauty. This beauty and his motion are the two principal points aimed at by Virgil, and the chief things that ſtrike one in viewing the Apollo Belvidere, Æn. iv. v. 150. Max. Tyr. Differt. 72. Stat. Achil. l. i. v. 166.

[e] The poets, eſpecially of the Auguſtine age, are very full in their deſcriptions of him, Propert. iii. el. 3. v. 14. Ovid. de Art. Am. ii. v. 496. Id. iii. v. 142. Id. i. el. 8. v. 60. Met. xi. v. 169. Tibul. iii. el. 4. v. 42. 91. In this dreſs Apollo is ſuppoſed to appear at the feaſts of Jupiter, particularly at the ſolemn one after the defeat of Saturn; under which character he may be called the Feſtal Apollo, Tibul. l. ii. el. 5. v. 10. Thus too the poets, or muſicians of old, were dreſſed when they ſung to the lyre at the table of princes, as Iopas was at Dido's feaſt, Cytharâ crinitus Iopas perſonat auratâ—Æn. i. v. 741. Iopas is here ſtyled Crinitus, which implies his being dreſſed like the Feſtal Apollo. Had Mr. Addiſon been aware of this, he could not have called Crinitus here "an epithet quite foreign to the purpoſe." A ſtrong inſtance of the uſe of being acquainted with the ancient cuſtoms of the Romans, and appearances of their gods, on ſuch and ſuch occaſions, towards underſtanding the poets. See Diſc. on ancient and modern learning, p. 6.

As

As to the MUSES, it is remarkable, that the poets ſay but little of them in a deſcriptive way, though they invoke them ſo often, and are ſo much obliged to them. Where they do ſpeak of them, it is generally ſomething in relation to themſelves [f]. They were a frequent ornament for libraries of old, and are often ſeen, and very properly, on the tombs, either of poets, or philoſophers, or muſicians, or aſtronomers. On theſe you may meet with all the nine muſes, with ſome deity, particularly Apollo, in the midſt of them [g].

The

[f] Thus Statius deſcribes the muſes mourning over a dead poet, in ſilence, Theb. vii. v. 554. See alſo Stat. ii. Sylv. 7. v. 38. Hor. iv. od. 3. v. 2.

[g] There is a relievo on a ſarcophagus in the Capitoline gallery in Rome, in which the nine muſes are repreſented; by the help of which, and Auſonius's deſcription of them (Idyl. 20.) our author has attempted to diſtinguiſh them from one another, which has always been very difficult. The order of them ſeems to be quite arbitrary, as appears by the different ranging of them by Herodotus, (who has annexed their names to the nine books of his hiſtory) and by Auſonius, as well as in all the relievos now to be met with. In the relievo above-mentioned, they are placed and diſtinguiſhed in the following manner:

CLIO is firſt, and diſtinguiſhed by the roll, or book, in her hand, or with the longer, bolder pipe (Hor. i. od. 12. v. 2.) Her office was to celebrate the actions of departed heroes, though Statius makes her deſcend to lower offices, from the old notion that every thing penned in hexameters was an epic poem, Stat. i. Sylv. 2. v. 10.

THALIA

The ACTIAN APOLLO was much celebrated, eſpecially in the Auguſtan age, as having

THALIA was the muſe of comedy and paſtorals (Virg. ecl. vi. v. 2.) and is diſtinguiſhed by her comic maſk in her hand, and her paſtoral crook.

TERPSICHORE has nothing to diſtinguiſh her. Auſonius gives her the Cithara. On the medals of the Pomponian family, three muſes have ſtringed inſtruments in their hands, but we do not know them from one another; and are uſed to call the Cithara, Barbiton, and Teſtudo, by the name of Lyres. Theſe three muſes are in the relievo, the third (which the author calls Terpſichore) and the fifth and ſeventh, which appear to be Erato and Polyhymnia; though that cannot be determined, till the names and ſhape of the ſtringed inſtruments come to be better known.

EUTERPE preſided over the muſic played on two pipes [*tibiæ*] at once, as in the remarks before Terence's plays. By theſe pipes ſhe is diſtinguiſhed, though ſometimes ſhe holds the fiſtula, or calami, in her hands, and is ſo deſcribed by Auſonius, Hor. i. od. 1. v. 33.

ERATO, who preſided over the amorous kinds of poetry, is genteelly dreſſed, looks pretty, though thoughtful. She is repreſented penſive, or elſe full of gaiety, as ſhe appears on gems; both which characters, though oppoſite, ſuit well with lovers, and, conſequently, with their patroneſs. Ovid invokes her with much propriety in his Art of Love (l. ii. v. 16.); and in his Faſti for April, the lover's month among the Romans, he calls it the month of Erato, Faſt. i. v. 1. 16. 246. 349. 14. 196. But Virgil ſeems to invoke her improperly before a ſcene of battles, unleſs it was becauſe the war was cauſed by a woman, Æn. vii. v. 45.

CALLIOPE is called by Ovid (Met. v. v. 340.) the chief of the muſes; and by Horace, Regina, as ſkilful on all inſtruments, l. iii. od. 4. v. 4. The tables in her hand mark her diſtinguiſhing character, which was to note down the worthy actions of the living. The books of old were like the rolls in the offices for old records; and the form we now uſe for books, was then only

ing aſſiſted Auguſtus in his engagement with Antony [h]. His appearance and dreſs ſeem to have been partly of the Apollo Venator, and partly of the Lyriſtes. At leaſt the poets in general gave him a bow in his hand [i]. But in a ſtatue afterwards made by the famous Scopas, and placed in a temple in Auguſtus's palace, (hence called the Apollo Palatinus) he was repreſented ſolely un-

only uſed for tablets [pugillares] or pocket-books, called by Catullus *pugillaria*, and by Auſonius *pugillar bipatens*.

Polyhymnia is diſtinguiſhed by ſome ſtringed inſtrument in her hand, perhaps what the Romans called the Barbiton, which we have no name for, Hor. i. od. 1. v. 34.

Urania preſided over aſtronomy, and is diſtinguiſhed by the celeſtial globe at her feet, and the radius in her hand, Æn. vi. v. 851. In ſtatues, the globe is ſometimes in her hand, and ſometimes placed on a column before her, Stat. Theb. viii. v. 554.

Melpomene was the muſe of the ſtage, and preſided over all melancholy ſubjects, as well as tragedies. Hor. ii. od. 24. v. 4. l. iii. od. 30. v. ult. She is diſtinguiſhed by her maſk on her head, which is ſometimes placed ſo far backward, that it has been miſtaken for a ſecond face, as may be ſeen in Montfaucon i. pl. 59.

[h] His ſtatue ſtood on the promontory of Actium, or Leucate, on a place called the Lover's Leap (Ovid. Her. ep. 15. v. 170.) and was viſible a good way at ſea, and revered by the mariners (Virg. Æn. ii. v. 275.) to which Auguſtus is ſaid to addreſs his devotions before the battle of Actium.

[i] Petr. v. 115. Æn. viii. v. 706. Propert. iv. el. 6. v. 57. 68. This confuſion of attributes, though very uncommon, is found in other figures of this god, Plin. Nat. Hiſt. l. 34. c. 8. Our author deſcribes here a moſt puzzling ſtatue at Turin, Polym. p. 94.

der

der the character of the Apollo Lyriſtes [k], and is ſo deſcribed by the poets. They ſpeak of him as in his flowing robe, and playing on the lyre, and even as quitting his bow [l].

The repreſentation of Apollo, as preſiding over the ſun, will be conſidered among the planets.

The APOLLO MEDICUS is often mentioned by the poets; and there is very frequently the ſerpent at the feet of his ſtatues, as the emblem of the god of health. In theſe figures he has generally an eaſy mild look, and the ſerpent lies ſleeping or quiet by him. Had this ſerpent been the python, as the Italian antiquaries would have it to be, his features would have been all ſevere and terrible, as in the following character [m].

APOLLO the TORMENTOR was ſo called from a ſtatue, repreſenting him fleaing Marſyas alive with his own hands. The figures relating to Marſyas were very common, and there are ſtill remaining enough to ſhew the whole ſeries of the

[k] Auguſtus built a temple on the ſpot to the Actian Apollo, and afterwards another within his palace, where Scopas's noble ſtatue was placed, Paterc. c. ii. v. 81. Suet. in Aug. c. 29.

[l] Hor. Car. Sæc. v. 34. Propert. ii. el. 31. v. 16. l. 4. el. 6. v. 70. His figure therefore muſt have made much the ſame appearance as the Actian Apollo on the medal of Auguſtus, where he appears in the long robe, but flung back looſe, with the lyre and plectrum.

[m] Ovid. Rem. Am. v. 706. 76. Met. i. 524. Æn. xii. v. 406. Prop. iv. el. 6. v. 35. Stat. Theb. i. v. 712.

ſtory

ſtory in all its different periods, which are all deſcribed in the poets, and are ſome of them ſo horrid as not to be read without pain [n].

Apollo, no doubt, had the ſame avenging air in the repreſentations of the ſtory of Niobe. She had highly incenſed Latona, who deſired her two children, Apollo and Diana, to avenge the affront offered to her. They grant her requeſt, and ſlay all Niobe's children, ſeven ſons and ſeven daughters. Ovid is very full in the account of this affair. He repreſents theſe deities with their bows, performing this piece of vengeance, and tells us how and where each ſon was wounded [o].

[n] He appears on a gem in the Maffimi collection, ordering Marſyas to be flead, with a face that makes one almoſt tremble to look upon it. See Stat. Theb. iv. v. 186. Faſt. vi. v. 708. Met. vi. v. 386. 391. There was a ſtatue in the Forum near the ſeat of judgment, alluded to by the poets, Mart. ii. ep. 64. Hor. i. ſat. 6. v. 121. Juv. ſat. ix. v. 4.

[o] There was a fine relievo on one of the folding doors to the temple of Apollo Palatinus, Propert. ii el. 31. v. 14. and another ſpoken of by Pliny, Nat. Hiſt. l. 36. c. 5. There is a noble collection of detached figures in the Medicean gardens, repreſenting Niobe and her children about the beginning of the action. Among the ſons there is a figure, which our author thinks is meant for Amphion, being too old for one of his ſons. His attitude agrees with Juvenal's deſcription of him in Sat. vi. v. 173. who ſuppoſes him preſent. Theſe figures are fully deſcribed, with judicious remarks, in Polymetis, p. 98. Beſides this ſelect ſet (which were dug up near the Porto di San. Giovanni, and purchaſed by the Grand Duke) there are ſingle figures of Niobe's ſons in ſeveral collections at Rome. See Ovid. Met. vi. v. 217—303.

Apollo

Apollo and Diana were conſidered as the inflicters of plagues, and all ſudden deaths; and are ſaid to diſcharge arrows on theſe occaſions [p]. The wounds, arrows, and deities, were ſometimes viſible, and ſometimes not. Ovid ſpeaks of the wounds as viſible on the brothers, and as inviſible on the ſiſters. The deities, by his account, were inviſible too, even to the ſufferers themſelves [q].

DIANA.

The DIANA VENATRIX, or the goddeſs of the chace, is of all Diana's characters the moſt known. She preſided over the woods, and delighted in hunting. She is often repreſented as running, with her veſt flying back, though ſhortened, and girt about her. She is tall of ſtature, and her face, though very handſome, is ſomething manly. Her legs are bare, well-ſhaped, and very ſtrong. Her feet are ſometimes bare too, and ſometimes adorned with buſkins, worn by the huntreſſes of old. She has a quiver on her ſhoulder, and holds either a javelin, or a

p Hence, perhaps, a perſon who dies ſuddenly (on the road, or the like) is ſtill ſaid, in ſeveral nations, to be *Sun-ſtruck*. Thus the French, *coup de ſoleil*; and the Italian, *colpo de ſole*. This was an early notion among the Romans. See Ennius in Alcmæone, and Actius in Erigone.

q Apollo, as the inflicter of plagues, is ſometimes deſcribed as in Homer, when ſending a peſtilence to the Grecian camp, ſurrounded with clouds; or, as Horace (i. od. 2. v. 31.) tranſlates Homer's words, "with clouds wrapped about his ſhoulders." Thus both he and Diana are deſcribed by Ovid. Statius has followed the ſame idea, Theb. i. v. 631.

bow,

bow, in her right hand. Thus ſhe appears in ſome of her ſtatues, and in the deſcriptions of the poets, who often, by a ſingle epithet, bring the idea of her whole figure to the mind [r].

The ſtatues of this Diana were frequent in woods, where ſhe was repreſented as hunting, or bathing, or reſting herſelf. It was on one of theſe occaſions that Actæon had the misfortune to ſee her ſo fatally to himſelf. The ſtory is told in little, on a gem (in Maffei's collection) and more largely by Ovid in verſe, and by Apuleius in proſe [s].

DIANA preſiding over the moon will be treated of among the planets.

The DIANA TRIFORMIS (called alſo HECATE or TRIVIA) is repreſented with three heads and

[r] Ovid. Her. ep. 4. v. 40. Ovid. i. el. 1. v. 12. Faſt. ii. v. 156. Art. Am. iii. v. 144. l. iii. el. 2. v. 32. Virg. Ecl. vii. v. 32.

[s] Both the gem and Ovid repreſent the nymphs as huddled round the goddeſs to hide her; but, as Ovid obſerves, it was partly in vain, as ſhe was ſo much taller than the nymphs, which is frequently marked by the poets. This was finely expreſſed in the famous picture of this goddeſs by Apelles, who (Pliny ſays, Nat. Hiſt. b. 35. c. 10.) formed his idea of it from Homer's deſcription, and even ſurpaſſed his original. Virgil has imitated the ſame deſcription, Æn. i. v. 502. Odyſ. Ξ. v. 108. What pleaſure would it be to compare the cópies of Apelles and Virgil with ſo great a maſter as Homer! Apuleius's deſcription is very remarkable. See Aſin. Aur. ii. Statius (Theb. 4. v. 433.) gives a pretty deſcription of her as reſting herſelf, which would make a good picture or ſtatue. See Ovid. Met. iii. v. 188.

three

p. 37.
1.

p. 38.
2.

three bodies[t]. She is frequently invoked in enchantments, as being the infernal Diana, and appears more like a fury than a celeſtial goddeſs, with the inſtruments of terror in her hands, and graſping cords, or ſwords, or ſerpents, or flaming torches. Pl. 2. n. 2.

There are other leſs diſtinguiſhed characters of this goddeſs, one of which ſeems to have been uſually overlooked, and may be called the CELESTIAL DIANA, not as to her power in the heavens, but as to the appearance ſhe makes in the great council of the gods. She is larger, and dreſſed in a full and long robe, though ſhe ſtill retains her bow, and the quiver on her ſhoulder[u].

CERES.

CERES, the goddeſs of agriculture, is repreſented by the artiſts and poets with her head crowned either with corn or poppies, and her robes fall down to her feet. She ſeems to have been a beauty of the brunette kind; and her dreſs was well adapted to her complexion. The only objection to her beauty is, that her breaſts,

[t] Trivia is only an accidental name, from her ſtatues ſtanding where three ways met, Ovid. Faſt. i. v. 142. Her. ep. 12. v. 79. Met. vii. v. 194. Hor. iii. od. 22. v. 4. Æn. iv. v. 511.

[u] She is deſcribed by Statius much like this. Achil. i. v. 348. This deſcription tallies with a ſtatue at the Lord Leiceſter's, in London. Cicero deſcribes a ſtatue much like this, which belonged once to Scipio Africanus, Orat. iv. in Ver.

in moſt figures, are repreſented very large. This Ovid omits, but it is mentioned by the earlier poets [w].

MERCURY.

The chief character of MERCURY is that of Jupiter's meſſenger. His make is young, airy, and light, all proper for ſwiftneſs. His limbs are finely turned, and he yields to none but Apollo and Bacchus in beauty [x]. His diſtinguiſhing attributes are his petaſus, or winged cap: the talaria, or wings for his feet; and the caduceus, or wand, with two ſerpents about it [y].

w Ovid. Met. vi. v. 118. Id. iii. el. 10. v. 3. Faſt. iv. v. 424. 620. Met. viii. v. 781. Faſt. iv. v. 616. Lucr. iv. v. 1158. Virgil deſcribes Ceres as regarding the huſbandman from heaven, and bleſſing his work; of which there is a picture in the Vatican manuſcript, Geo. i. v. 96.

x The poets give the ſame idea of him, Ovid. Met. ii. v. 818. 731. Hor. i. od. 2. v. 43. Æn. iv. 579.

y The cap is like the common cap of the ſervants of old. The wings might be taken off; and there are ſometimes only two feathers ſtuck in it. (Plaut. Preface to Amphitryon). Hence, perhaps, the cuſtom of Roman meſſengers, ſticking a feather in their cap, which was ſometimes put into the letter itſelf, as a mark of diſpatch, Juv. Stat. iv. v. 149. The wings for the feet might alſo be taken off. In a figure in the Juſtinian gallery, Cupid is putting the wings to Mercury's feet. The Caduceus too is ſometimes repreſented with wings. Virgil deſcribes Mercury thus equipped when ſent to Æneas by Jupiter, Æn. iv. v. 251. See Stat. Theb. i. v. 311. He is thus repreſented in the Vatican manuſcript, with the chlamys floating behind him in the air. Pl. 2. n. 3. By the flying back of the drapery, the artiſts generally mark the motion of a perſon going on ſwiftly, Ovid. Met. i. v. 529. The poets give him the chlamys as part of his dreſs, Met. ii. v. 736. Stat. Theb. 7. v. 39.

To theſe is added his harpè, or long ſword, with a particular hook behind it. Pl. 3. n. 1. The deſcriptive epithets given by the poets agree with the old figures of it [z].

Mercury had alſo a general power given him by Jupiter, of conducting ſouls to their proper place, and of re-conducting them up again upon occaſion. Horace (l. iii. od. 11.) gives an extraordinary account of Mercury's deſcending to Orcus, and cauſing a ceſſation of ſufferings there.

In the ſame ode Horace ſpeaks of Mercury as a wonderful muſician, and repreſents him with a lyre, of which he was ſaid to be the inventor [a].

z Luc. ix. v. 663. 678. (Here ſome read *lunati* for *hamati*, not knowing any thing of the hamus, or hook.) Met. iv. v. 665. 719. 726.

a Mercury, after ſtealing ſome bulls from Apollo, retired to a cave, at the entrance of which he found a tortoiſe. He killed it, and diverting himſelf with the ſhell, was pleaſed with the ſound it yielded; whereupon cutting thongs out of the hides he had ſtolen, he faſtened them to the ſhell, and played upon them. By this legend it appears, that the moſt antient lyres were made of the ſhell of a tortoiſe, which is confirmed by the particular Roman lyre, called teſtudo. The moſt remarkable one is in the Montalti gardens, which not only ſhews the whole belly of the tortoiſe, and part of what the ſtrings were attached to, but has two horns above like a bull's, with ſtrings round their bottoms like thongs. As the tortoiſe is an amphibious creature, it may be called piſcis, or fera. This ſerves to clear a difficult paſſage in Statius, and another in Horace, Stat. i. Sylv. 5. v. 5. Hor. iv. od. 3. v. 20. See a riddle on the teſtudo being called a beaſt, a fiſh, and a harp, in Sympoſius. Enig. ſix. v. 20.

He is likewiſe deſcribed by the poets as the god of ingenuity and thieving [b]. Theſe two characters are joined by Ovid and Horace [c].

Mercury preſided alſo over the merchants and tradeſmen [d]. This Mercantile Mercury, as the diſpenſer of gain, is repreſented with the attribute of a purſe in his hand, and with his winged cap on his head, which, in the language of the ſtatuaries, is as much as to ſay, "If you take not "gain when offered, it will fly away, and, per-"haps, for ever [e]." The poets have the ſame idea of Mercury, and inform us, that it was a common ſubject for pictures, as well as other works [f].

Mercury, though the patron of robbers, was ſuppoſed, however, to preſide over the high-

[b] Hor. i. od. 10. v. 12. Met. xi. v. 315. Plaut. Prol. to Amphit.

[c] Ovid calls him the inventor of the lyre, and the god of thieves, in the ſame place, Faſt. v. v. 104. So does Horace i. od. 10. v. 6, 7.

[d] From thence he is ſaid to have his name, Mercurius a Mercibus dictus, Feſt. Pomp. l. 1. The Romans called thoſe who thrived in buſineſs, Viri Mercuriales.

[e] In a gem, Mercury is giving up his purſe to Fortune; in a painting (in Mead's collection) he offers it to Minerva, who takes only a little out of it, as if good luck had more to do with it than good ſenſe. In another gem, he offers it to a veiled lady like Pudicitia, who ſtrenuouſly refuſes it.

[f] Hor. ii. ſat. 3. v. 67. Perſ. vi. v. 63.

roads.

roads. The ſtatues of this Mercury are of that odd terminal ſhape, ſo much in vogue in the beſt ages of antiquity. Theſe old Termini were ſometimes without, but oftener with, buſts, or half figures of ſome deity on them; and thoſe of Mercury ſo much more frequently than any other, that the Greeks gave them their general name from this god [g].

[g] Ἕρμαι is uſed in Greek for any terminal figures in general. There is an alluſion in Juvenal which would ſtrike us more ſtrongly, were we uſed to ſee theſe terminal Mercuries as commonly as the Romans were of old. The ſatire turns upon this aſſertion, that where there is no virtue, there cannot be any nobility. Virtue among the Romans was, "a man's exerting himſelf in the ſervice of his country or friends:" ſo that the comparing a man to a figure without arms or legs, muſt give the ſtrongeſt idea of his being the moſt uſeleſs of mortals. See Sat. viii. v. 1—67.

BOOK II.

The ſix HEROES *ſuppoſed by the* Romans *to have been received into the higher Heavens.*

HERCULES, BACCHUS, ÆSCULAPIUS, ROMULUS, CASTOR, and POLLUX.

THOUGH there were great numbers of heroes that were ſuppoſed to have been received into ſome part or other of the heavens, either as ſtars themſelves, or as inhabiting or preſiding over ſtars, and might very well be all conſidered as divinities by the antient Romans, there were but ſix of a ſuperior order, who as ſuch were ſuppoſed to be admitted into the community of the twelve great gods, namely, Hercules, Bacchus, Æſculapius, Romulus, Caſtor, and Pollux [a].

a Our author ſays he uſed to confound theſe with the common heroes ſuppoſed to have been deified of old, till he obſerved that the Roman poets, when ſpeaking of men who made the nobleſt appearance upon earth, and were therefore received into the higher heavens, always inſtance in ſome or other of theſe ſix, Hor. ii. ep. i. v. 17. Id. iii. od. 3. v. 16. Æn. vi. v. 806. and v. 130. (where *pauci* ſeems to be the ſix) Sil. xv. v. 83. He obſerved the ſame in the proſe-writers, Plin. Nat. Hiſt. vii. c. 26. Cic. de Nat. Deor. ii. But his chief authority is a quotation by Cicero from the laws of the twelve tables, where theſe ſix are named as received into heaven for their merit, and ordered to be worſhipped, tab. xi. c. 4. Cic. de Leg. 2.

HERCULES.

Pl. VII. p. 43

HERCULES.

HERCULES was pointed out by the antient heathens, as their great exemplar of virtue. And, indeed, as their idea of virtue conſiſted chiefly in ſeeking and undergoing fatigues with patience and ſteadineſs for the benefit of mankind, they could ſcarce have choſen a fitter perſon, the courſe of whoſe life was almoſt wholly taken up with labouring for the good of his fellow creatures.

The Farneſe Hercules (one of the moſt celebrated ſtatues) repreſents him as reſting after the laſt of his twelve moſt noted labours. He is leaning on his club, and holding the apples of the Heſperides in his hand. He is all formed to expreſs ſtrength. The breadth of his ſhoulders, the ſpaciouſneſs of his cheſt, the vaſtneſs of his ſize, and the firmneſs of his muſcles, ſhow more force and reſiſtance in his make than was ever found in the moſt famous gladiator, or boxer, of old. All theſe particulars are marked out alſo by the poets [b]. Pl. 2. n. 4.

[b] Æn. vi. v. 802. Hor. iii. od. 3. v. 9. Her. Fur. Act. 3. ſc. 2. v. 625. Flac. ii. v. 491. Her. Oet. Act. 3. ſc. 2. v. 827. Stat. Theb. vi. v. 840. Horace has been ſuppoſed to allude to this particular ſtatue in the expreſſion, *invicti membra Glyconis* (l. i. ep. i. v. 31.) As the name of Glycon, on the baſe, ſhows him to be the maker, this ſtatue might be called, for diſtinction ſake, the Hercules Glyconis. If ſo, Horace might well call it the

The chief attribute of Hercules, or the diſtinguiſhing character of his figures, is his incomparable ſtrength. His other attributes are his lion's ſkin, his club, and his bow. The lion's ſkin is ſometimes ſo put on, that the head and jaws of the lion appear over his head [c].

To avoid confuſion, the adventures of Hercules may be placed in the following order: 1. Such as are previous to his twelve celebrated labours. 2. The twelve labours themſelves. 3. His voluntary exploits, which he undertook of himſelf.

I. His firſt exploit was ſtrangling two ſerpents ſent to deſtroy him in his cradle, when he was but half an hour old. The artiſts have ſhown a great deal of fancy in the various ways of repreſenting this ſtory, which are all touched upon by the poets [d].

Another

the Glycon in verſe. The epithet of *invictus* too would be much more proper, when applied to the Farneſe Hercules, than to a gladiator of the name of Glycon, as the commentators ſuppoſe it.

[c] This was a ſort of military dreſs among the Roman ſoldiers, as may be ſeen on the Trajan and Antonine pillars, and is taken notice of by the poets, Æn. xi. v. 680. Æn. vii. v. 609. Stat. Theb. i. v. 487. Flac. i. v. 155. Stat. iii. Sylv. i. v. 36. and Lucian, l. i.

[d] Sometimes he has a ſmile on his face, as if pleaſed with the colours and motions of the ſerpents. Sometimes he looks concerned for having killed them. Sometimes the ſteadineſs and ſtrong gripe of the infant are expreſſed. On a gem, his nurſe is introduced,

Another of his youthful exploits was killing a vaſt lion in a vale near his native city Thebes. Hercules is deſcribed by the poets, in his conqueſts of lions, two ways, either as ſqueezing them to death (as in his earlier engagements) or tearing their jaws aſunder. The firſt way was very awkward, and it expoſed him all the while both to their fangs and claws, as appears in the figures that repreſent it [e].

II. The Twelve Labours, ſo termed by way of eminence, and which he was to perform by the malignity of Juno, and the fatality of his birth, are more eaſily to be fixed by the artiſts than by the poets, who, indeed, agree as to the number,

introduced, with his twin-brother Euriſtheus in her arms, ſhe quite frightened, and he not regarding her, Her. Fur. Act. ii. ſc. i. v. 219. Stat. 3. Syl. i. v. 48. Mart. l. 14. ep. 177. Pl. Amphit. Act. v. ſc. i. v. 46—67. What is ſtill more extraordinary, there are exploits aſcribed to Hercules before he was born of Alcmena. Though he was born not long before the Trojan war, he is made to aſſiſt the gods in the giants war, Æn. 8. v. 298. and ſome talk of a tradition in heaven, that the gods could never conquer the giants without the help of a man, Macr. Sat. 1. c. 20. This perhaps is one of the moſt myſterious points in the heathen mythology.

e Stat. Theb. i. v. 487. Stat. 4. Syl. 6. v. 41. Her. Fur. Act. i. ſc. 1. v. 225. Stat. Theb. iv. v. 828. and vi. v. 271. 273. Sil. iii. v. 34. There is a figure in the Capitol of Hercules very young, and yet with a lion's ſkin over his head, which ſerves to juſtify ſeveral modern artiſts, as well as ſome eminent painters, who have been thought to give Hercules this dreſs too early, for want of conſidering that he had acquired ſuch a ſpoil before he ſlew the Cleonæan lion.

but uſually ſo blend his ordinary and extraordinary labours together, that it is impoſſible for them to know one from the other[f]. It is from ſome antient relievos that we learn what the twelve were, though as to the particular order of them the relievos themſelves diſagree. The following order is taken from a relievo on an altar, which ſtood by the gate of Albano, but has been lately removed to the Capitoline gallery[g].

1. The firſt labour is Hercules's engagement with the Cleonæan lion. He is repreſented killing the monſter, by tearing his jaws aſunder, juſt as Silius ſays this action was wrought on the folding doors of Hercules's temple at Gades in Spain.

2. The ſecond is the conqueſt of the Hydra, the moſt difficult taſk of all. The old artiſts differ in the repreſentations of the Hydra. Sometimes it is a ſerpent branched out into ſeveral others; and ſometimes a human head, deſcend-

[f] Mart. ix. ep. 102. Ovid. ix. v. 180. Sil. iii. v. 44. Æn. viii. v. 257. Her. Fur. Act. 2. ſc. 1.

[g] This altar having ſerved for a common ſeat, has ſuffered ſo much, that the three firſt labours are here ſupplied from other antiques. This relievo differs in the order from another at the Villa Caſali at Rome. Auſonius, in an inſcription, probably for ſome relievo, has named and ranged the whole twelve. One Hilaſius, an old grammarian, has done the ſame, though in a different manner. He begins with a miſtake, by calling it the Numæan lion.

ing,

ing, leſs and leſs, in ſerpentine folds, and with ſerpents upon it inſtead of hair [h].

3. The third is the Erymanthian boar. Hercules is repreſented as having toſſed the monſter over his ſhoulder, and carrying him away in triumph, Nothing deſcriptive of this is in any Roman poet [i].

4. The fourth is the wild ſtag, ſaid, by the poets, to have been of a prodigious ſize, and to have had brazen feet. Hercules, in the relievo, is kneeling upon him, and holding him by the horns.

5. The fifth is the Stymphalides. The birds are ſuppoſed to be ſo high, that they were not expreſſed by the artiſt, only Hercules is ſeen ſhooting with his bow up into the air, and one of the birds lying dead on the ground. They are expreſſed on gems as flying too, but then Hercules is kneeling, to allow the great diſtance between him and the birds.

[h] The poets ſeem to ſpeak of both, though they have been generally underſtood only of the former. As any one of theſe ſerpents heads was ſaid to be double upon being cut off, the number of heads muſt have been at the choice of the artiſt. The poets carry it ſometimes as far as a hundred, Met. ix. v. 72. Hor. ii. ep. i. v. 11. iv. od. 4. v. 62. Æn. viii. v. 300. Æn. vii. v. 658. Her. Oet. Act. 4. ſc. 2. v. 1293.

[i] Except Martial alludes to it, l. ix. ep. 102. v. 6. Theſe three labours, being effaced on the relievo, are taken, the two firſt, from a gem at Florence, and the third from a gem at Paris.

6. The ſixth labour is cleanſing of Augeas's ſtables. He is repreſented as reſting after it, and ſitting on a baſket, with a dung-fork in his hand. This was too diſgraceful to be taken notice of by the poets.

7. The ſeventh is the Cretan bull. He is repreſented as having flung the bull over his ſhoulders, with as much eaſe as he did the boar. Ovid makes him hold the bull by the horns, as he did the ſtag.

8. The eighth labour is his killing Diomedes and his horſes, whom he uſed to feed with the fleſh of his ſubjects. There are antiques, in which the wretches are repreſented as flung alive into the manger [k].

9. The ninth is his conqueſt of Geryon, who is generally repreſented with three bodies [l]. Though he was a giant, he looks in the relievo as a boy, perhaps to make Hercules look the taller.

10. The tenth is the conqueſt of the Amazon. He is generally, as here, repreſented taking off her zone, and is ſo deſcribed by the poets [m].

k Sil. iii. v. 196. 38.

l Æn. viii. v. 203. vi. v. 289. Hor. ii. od. 14. v. 8. Met. ix. v. 185. Lucr. v. v. 28. Æn. vi. v. 285.

m Met. ix. v. 185. Mart. ix. ep. 102.

11. The

11. The eleventh is his dragging up Cerberus from the infernal regions. In the relievo, and other works, he is repreſented as dragging Cerberus after him; but the poets have deſcribed Cerberus as trembling, dreading the light, drawing back, and turning away his eyes, to avoid the pain of beholding it [n].

12. The twelfth, and laſt labour, is his killing the ſerpent, and gaining the golden fruit in the gardens of the Heſperides. He is repreſented here with an erect air; and a look of ſatisfaction, as having finiſhed all the orders of Euriſtheus [o].

III. Of the voluntary labours of Hercules: one of the moſt remarkable was his combat with the vaſt giant Antæus, a ſon of the earth, as all giants were ſuppoſed to be. Hercules, who travelled every where to rid the world of monſters, went to ſeek him in Africa, and had a long combat with him. Their way of fighting was a mixture of wreſtling and boxing. Hercules foiled his antagoniſt ſeveral times; but as often as he fell on his mother earth, ſhe inſtantly ſupplied

[n] All this is expreſſed in ſo pictureſque a manner by Virgil and Ovid, that they ſeem to have borrowed ſome ſtrokes from a celebrated picture in their times, Æn. vi. v. 395. Met. vii. v. 413.

[o] In many antiques the ſerpent is twining round the tree, as he is deſcribed by Lucan, who gives the fulleſt account of this affair, Luc. ix. v. 367. and in ſome you have the nymphs themſelves, who had the care of this celebrated tree.

him with freſh ſtrength. Hercules, at length, finding out the myſtery, graſped him in his arms, and preſſed him to death [p].

There is no antique of their ſtruggling on the ground; but the latter part of the combat, or the victory over Antæus, was repreſented frequently in ſtatues of old [q]; and it is ſtill not uncommon on gems and medals, as well as in ſtatues. The large ſtatue of this at Florence repreſents Hercules's ſteadineſs whilſt he is preſſing Antæus to death; and Antæus as far ſpent, and faintly endeavouring to rid himſelf from the knot, in which Hercules graſps him round the middle [r]. Pl. 3. n. 2.

As

p Lucan deſcribes the battle at large, particularly the two chief points, his ſtruggling with him in vain on the ground, and his preſſing him to death in the air, Luc. iv. 652. 633.

q Martial ſpeaks of one properly placed in the Circus, Mart. l. 14. ep. 48. As the area of the amphitheatres was called arena, ſo the area of the circuſes was called pulvis: and as arena was uſed for the whole amphitheatre, ſo was pulvis for the whole circus. Thus Stat. 5. Sylv. 2. v. 26. 124. Theb. x. v. 501. Met. vii. v. 541. Hence pulvis Antæi in Martial's diſtich ſeems to mean that part of the circus where the figures of Hercules and Antæus ſtood.

r This is very like the figure on medals, and, perhaps, all were copied from Polycletus's famous ſtatue at Rome, in Pliny's time, Nat. Hiſt. l. 34. c. 8. It agrees very well with Lucan's deſcription towards the end of it, Luc. iv. v. 653. Ovid (from ſome other figures perhaps) makes Hercules hold this vaſt giant under his left arm, whilſt he ſtrangles him with his right hand, Her. ep. ix. v. 98. There is a little groupe at Florence, where the figures of Antæus and Hercules are engaged, and Minerva ſtanding

As Hercules freed Africa from this deſtroyer, ſo he put an end to the robberies of Cacus in Italy. Virgil gives an ample account of this exploit in his eighth Æneid. On ſome antient gems, Cacus is ſeen in the act of ſtealing Hercules's oxen, and dragging them into his cave by their tails, juſt as the ſtory is told by Virgil: and on a medal of Antoninus Pius, Cacus lies dead at his feet, and the country people preſſing to kiſs his hand as their deliverer. There is no gem, medal, or marble, yet found, repreſenting the combat itſelf; and no wonder, ſince it is a ſubject more proper for painters than ſculptors, and of paintings there is but a ſmall ſhare that remains to us [s].

If

ing by, as if Hercules conquered by policy, as well as by ſtrength. Though ſome make Minerva a conſtant attendant on Hercules (Stat. Theb. viii. v. 512. l. 12. v. 584.) yet the artiſts did not make her ſo in any other exploit. Juvenal exclaiming againſt the extravagance of flatterers, gives an inſtance in their comparing a long taper neck to the ſhort thick neck of Hercules, whilſt he is preſſing Antæus, ſat. iii. v. 89.

[s] Virgil and Ovid differ in their accounts. Ovid makes Hercules daſh out Cacus's brains with his club; whereas Virgil ſays expreſsly, he ſqueezed him to death, Æn. viii. 261. Faſt. i. v. 576. Virgil ſeems to be the more exact; for when Hercules found out Cacus, he plunges into his cave, which was all dark, and full of ſmoke; conſequently his club could be of no uſe. He therefore ruſhes on, and meeting Cacus, lays hold of him with one hand, and throttles him with the other. Both Virgil and Juvenal ſay, that Hercules dragged him out of his cave by the feet, and ſeem to refer to ſome known picture, or ſtatue, of this

part

If theſe, and many other exploits [t] attributed to Hercules, be conſidered, one would think his whole life had been ſpent in hardſhips, from his birth to his agonies on Mount Oëta. This laſt ſcene of his glorious life is fully deſcribed by Ovid, who, after giving an account of his ſufferings, deſcribes his aſſumption into heaven, and takes notice of his perſonage as enlarged, and rendered more auguſt [u].

This famous hero had very great faults, as well as very great virtues. He was a ſlave to women; he drank as immeaſurably as he fought

part of the ſtory, in which Cacus ſeems to have made an ignominious figure, Æn. viii. v. 267. Juv. ſat. v. v. 127.

In the Sampieri palace at Bologna, there are three ceilings painted by the three Caraches, on one of which is the ſtory of Cacus, to whom is given a human body, with the head of a beaſt, poſſibly from ſome antique; for Virgil calls Cacus a monſter, and half-man and half-beaſt, Æn. viii. v. 194. 198. 267.

[t] Such as his bearing the heavens, Met. ix. v. 198. His conquering the Centaurs, Æn. viii. v. 294. His killing Buſiris, Met. ix. v. 183. Mart. ix. ep. 102. His taking ſeveral cities in Europe and Aſia, Æn. viii. v. 290.

[u] Met. ix. v. 168. This is whilſt labouring under the torments of the poiſoned ſhirt. After he had made his funeral pile, and laid down on it, he is quite compoſed, ibid. v. 238. Silius mentions a fine relievo of him on the funeral pile, iii. v. 43. and Pliny ſpeaks of a celebrated ſtatue of Hercules in torments at Rome, Plin. l. 34. c. 8. There is now a very fine one in the Barbarini palace, of a high Greek taſte, the face of which expreſſes the agonies he ſuffered. Pliny mentions a famous picture in his time of his aſſumption, in the portico of Octavia. Ovid's account tallies exactly with Pliny's.

courage-

courageouſly. He is ſometimes deſcribed as tranſported with paſſion, and ſometimes as cringing with fear. But this was in his mad fits, when he killed his friends, and daſhed out his children's brains; after which monſtrous actions, he fell into a deep gloomy melancholy [x]. Under all theſe bad characters he is repreſented by the artiſts as well as by the poets [y].

Since

x The chief ſcene of his effeminacies was in Aſia, whilſt he lived with Omphale queen of Lydia. He attended her like a ſlave with her umbrella. He holds the women's work-baſkets for them, and even ſits down to ſpin himſelf. He is ſcolded for working ſo awkwardly, and throws himſelf at their feet, to beg they would not laſh him. See Ovid. Faſt. ii. v. 325. 312. Her. ep. ix. v. 72. 74. 82. Stat. iii. Sylv. i. v. 43.

y Hercules, demeaned by his amours, is often to be met with. The Cupids are repreſented by taking away his club, and his miſtreſſes are dreſſed up in his lion's ſkin, or himſelf in their cloaths. There is a ſtatue of him (in the Farneſe palace) with Omphale (as is ſuppoſed) in which he is dreſſed in a woman's gown, with a ſpindle in his hand.

The Drunken Hercules is no uncommon figure ſtill. According to Statius, he was invoked (in the frequent lectiſterniums made to him by the Romans) under this character. A friend of Statius had a little figure of this god, which he put upon the table whenever any gaiety was carrying on. The figure held a cyathus in one hand, and his club in the other, with a good-natured mild look, as inviting others to be as well pleaſed as himſelf. Stat. iv. Sylv. vi. v. 58. This figure is remarkable for having run through a ſeries of the higheſt fortunes of any upon record. It was a Hercules in miniature, of braſs, caſt by the famous Lyſippus. Before it came to Statius's friend, it had belonged to Sylla; before him, to Hannibal, and was his fellow-traveller into Italy, as before that it had accompanied Alexander the

Great

Since ſo many of theſe faults and meanneſſes are recorded of Hercules by the antients, it ſeems a wonder how they came to give him the foremoſt place among the very few heroes, who by their virtues were received in the higheſt heavens [z].

BACCHUS.

Bacchus is deſcribed by the antient writers and poets as a very great warrior. They ſay, he traverſed a great part of the world, and made conſiderable conqueſts in India. From theſe great atchievements it is that he got a place in the higheſt heavens [a]. He is ſaid to be the inventor of triumphs. He is very often ſeen in old relievos in a triumphal car, attended by a fantaſtic ſet of women, fauns, and ſatyrs, and generally

Great in all his expeditions. It was not a foot high, ſo portable enough. This hiſtory of it is given by Statius at large, Stat. iv. Sylv. iii. v. 38, 39. 74. 88. Hercules is repreſented much in the ſame manner on an ancient gem by Admon, at the Veroſpi at Rome, which our author thinks was copied from this very figure. See Polym. p. 116. n. 71.

z Lucian introduces Æſculapius diſputing the right of precedence with Hercules, on account of theſe faults.

a Hor. i. od. 12. v. 21. Æn. vi. v. 805. Met. iv. v. 21. Faſt. iii. v. 729. Hence too he was ſtiled Liber Pater, or Bacchus the great Prince; a ſenſe in which Pater is uſed. Curtius ſays the greateſt compliment his flatterers could pay Alexander the Great was, to ſay he exceeded Bacchus and Hercules, l. viii. c. 18. Hor. iii. od. 3. v. 16. Bacchus's expedition into India was before the Theban war. See Stat. Theb. vii. v. 567.

with

with elephants, lions, or tygers, and other Indian wild beaſts.

Bacchus, however, is always repreſented by the beſt artiſts, with a face as young as, and perhaps more beautiful and effeminate than, ever man had. The poets agree with the artiſts, and ſpeak as expreſsly of his eternal youth as of Apollo's, to whom he was reckoned equal (or at leaſt next) for his beauty, and for the length and flow of his hair [b].

[b] Ovid. Faſt. iii. v. 744. Tib. i. el. 4. v. 37. Met. iii. v. 607. ib. iv. v. 20. The heads of Apollo and Bacchus were ſo like, they could hardly be known from one another, without ſome other attribute; only in their beſt figures Apollo's face is the more majeſtic, and Bacchus's the more charming, Tib. i. el. 4. v. 38. Met. iii. v. 421. Mart. iv. ep. 45. v. 8. Virgil (Geo. ii. v. 392.) ſpeaks of little heads of Bacchus hung up by the countrymen on trees, from a notion that his regard gave fertility to the grounds. This obſcure paſſage is clearly explained by a gem at Florence, on which there are heads on a tree looking every way. Pl. 2. n. 5. The poets generally attribute horns to Bacchus (to ſhew he was the ſon of Jupiter Ammon) which are ſeldom ſeen in his ſtatues. This, our author thinks, was owing to the ignorance of the antiquaries abroad, who, ſeeing the horns, take it for a faun, and then add ſome attribute of a faun to the figure. Their ſmalneſs too makes them liable to be hid by the crown of grapes or ivy. Be this as it will, it is ſtrange this attribute ſhould be ſo frequent in the poets, and ſo uncommon in ſtatues, Ovid. Faſt. iii. v. 790. Her. ep. xv. v. 24. Ovid. Art. Am. i. v. 232. ib. iii. v. 348. Stat. Theb. ix. v. 436. Flac. ii. v. 272. Stat. Theb. vii. v. 151. Sometimes the horns were gilded, Hor. ii. od. 19. v. 30. Stat. iii. Sylv. iii. v. 62. Ariadne fell in love with him for his horns, Faſt. iii. v. 500. From theſe horns Bacchus was called Bicornifer. Ovid. Her. ep. 13. v. 33.

The moſt uſual attributes of Bacchus are his Thyrſus, his vine and ivy crowns, his Syrma or long triumphal robe, his Hebris or Faun's ſkin, his Cothurni or buſkins. Theſe are all deſcribed by the poets, who mention alſo ſometimes a Mitra, and ſometimes wreaths of flowers on his head [c].

The cantharus, calathus, or ſcyphus in the hand of Bacchus, and the tyger at the feet of his ſtatues, ſeem equally to relate to this character of the god of wine and jollity [d]. Under this joyous

[c] The thyrſus, Met. iii. v. 667. Vine and ivy crowns, Hor. iii. od. 25. v. ult. iv. od. 8. v. ult. Stat. Theb. v. v. 269. Faſt. vi. v. 483. His ſyrma, Met. iii. v. 556. Her. Fur. Act. ii. ſc. 3. v. 475. His hebris, Stat. i. Sylv. ii. v. 227. His cothurni, Virg. Geo. ii. v. 8. His mitra and wreaths, Hippol. Act. ii. chor. v. 755. 800. Oed. Act. ii. chor. v. 415.

[d] He is ſaid to have firſt introduced the vine into Europe, which he might bring with him after his conqueſt of India, where it naturally grew, and particularly about Nyſa, a place peculiarly ſacred to Bacchus. Hence the ancients gave him the character of the God of Drinking. But it is uncommon to ſee him drunk in his old ſtatues, and more ſo, to find him deſcribed in that condition by the old poets. Ovid repreſents him as pretending to be drunk, rather than being really ſo, Met. iii. v. 609. The modern ideas of Bacchus ſeem to be a mixture of the old characters of Bacchus and Silenus together. The youth of Bacchus is joined to the ſottiſhneſs of Silenus, and inſtead of an aſs, he is uſually ſet aſtride on a tun. So that from the fineſt ſhape and face, he is brought, by our painters and ſtatuaries, to a fat jolly boy, half drunk, and as ſuch has ſtole into the works of our poets. Horace calls him the modeſt, the joyous god, Hor. i. od. 27. v. 4. id. iv. od. 15. and once, ſpeaking of him as the cauſe of drunkenneſs, he calls him immodeſt, Epod. xi. v. 21.

character he was conſidered of old as the inſpirer of poets. They often ſpeak of Bacchus and Apollo as their joint inſpirers. Their Parnaſſus roſe with two ſummits; one was called Nyſa, ſacred to Bacchus; and the other Cyrrha, ſacred to Apollo; and the Roman poets ſeem to have worn the ivy crown of Bacchus, even more than the laurel crown of Apollo [e].

ÆSCULAPIUS.

ÆSCULAPIUS, or the god of health, was brought to Rome by the order of Apollo, when a peſtilence raged in the city, and ever after conſidered as their preſerver. He came to them under the ſhape of a ſerpent, and has a larger one than ordinary always by his figures, to diſtinguiſh it from the other ſerpents, which are the common attributes of the deities preſiding over

[e] This ſerves to explain ſome relievos where Bacchus is attended by the nine muſes, much better than they have hitherto been. The muſes are the propereſt attendants of Bacchus under this character, as Cupid is of Venus. Ovid. l. i. el. 3. v. 12. Id. de Art. Am. iii. v. 348. Stat. 5. Sylv. 3. v. 7. Id. i. Sylv. 5. v. 3. Luc. i. v. 66. Juv. Sat. 7. v. 65. Hor. i. ep. 19. v. 4. The ivy crown is often mentioned as worn by the poets, Virg. Ecl. viii. v. 13. Id. Ecl. vii. v. 25. Hor. i. ep. 3. v. 25. Juv. Sat. vii. v. 25. Ovid. de Art. Am. iii. v. 411. Ovid. de Triſt. i. el. 6. v. 3. and it is plain they wore theſe ivy crowns as ſigns of being inſpired by Bacchus. Mart. i. Ep. 77. v. 7. The laurel crown belonged properly to warriors (Met. i. v. 561.) but, perhaps, were given ſometimes to epic poets. Statius ſpeaks of his having both, Stat. 5. Sylv. 3. v. 9. 115.

health.

health[f]. In a ſtatue in the Maffimi palace at Rome, he is dreſſed in the habit of the old phyſicians, and has the mild look mentioned by Ovid, and obſervable in our modern phyſicians. His face reſembles the Mild Jupiter. As the phyſicians were ſurgeons too of old, his right arm is bare, as ready for an operation. In his left he holds his ſtick, with the ſerpent twiſted about it. Theſe particulars are all marked by the poets, eſpecially by Ovid, in his account of the firſt introduction of Æſculapius into Rome[g].

ROMULUS.

As the Romans thought they could not do too much honour to their founder, they made ROMULUS the ſon of that god, who muſt have been the moſt reſpected in the firſt ages of their military ſtate[h]. He is ſometimes repreſented ſo like

[f] The ſerpent was the mark of thoſe deities, becauſe much uſed by the antient phyſicians in their preſcriptions, Faſt. vi. v. 752. Stat. i. Sylv. 4. v. 102. Plin. Nat. Hiſt. 29. c. 4.

[g] Æn. xii. v. 402. Stat. i. Sylv. 4. v. 108. Stat. iii. Sylv. 4. v. 25. Met. xv. v. 662.

[h] The ſtory of his birth ſeems to be a part of the vulgar religion only, and not of that of the wiſe. Livy ſpeaks ſlightly of it firſt, but afterwards throws in an expreſſion for the vulgar, Liv. l. i. c. 8. 15. Horace gives it a ſide ſtroke too, l. i. ſat. 2. v. 126. The whole ſtory of his birth is repreſented on a relievo at the Villa Mellini in Rome. It is divided into four compartiments.

like his father, that it is difficult to diſtinguiſh their figures aſunder. On a medal of Antoninus Pius he appears like Mars Gradivus, with a ſpear in one hand, and a trophy on his ſhoulder in the other. It is very likely that ſeveral of the figures of Mars, with a trophy ſo placed, belong rather to Romulus, who was the inventor of trophies among the Romans. The poets ſpeak of his ſhaking his arms on his ſhoulder, call him Armifer, and ſay he carries the glory of his father Mars in the divine air of his countenance [i].

The ſtory of his deification is well known from the Roman hiſtorians. There is no figure of it known to our author; but the poets are very particular in their account of it. They ſay he was carried up to heaven in the chariot of Mars. He appeared more auguſt, and was clad

timents. In the firſt, Mars is going to Rhea as ſhe is ſleeping by the Tiber. In the ſecond, ſhe is ſitting with her twins in her lap, whilſt Amulius ſeems to be upbraiding her. In the third, the two infants are expoſed on the banks of the river; and the fourth repreſents them as cheriſhed by the wolf, whilſt Fauſtulus ſtands ſurpriſed at their ſtrange ſituation. This work is but indifferent. However, the particulars of it are to be met with in other works of better ages. The deſcent of Mars to Rhea is not uncommon; and the infants, Romulus and Remus, ſuckled by the wolf, are very common on medals, gems, and ſtatues. In ſome of theſe the wolf appears juſt as Virgil has deſcribed her, which is one inſtance out of many of Virgil's borrowing ſtrokes from the poets of the firſt ages, Æn. viii. v. 634. En. An. l. i. Ovid ſeems to have copied him. Faſt. ii. v. 419.

[i] Stat. 5. Sylv. 2. v. 129. Sil. 16. v. 76. Æn. vi. v. 780.

in

in the trabea, a robe of ſtate, which implies an eccleſiaſtical, as well as a ſecular dignity, and conſequently ſometimes with his lituus, or augural ſtaff, in his hand [k].

CASTOR and POLLUX.

CASTOR and POLLUX were received among the hero gods by the Greeks, and from them by the Romans, who had particular obligations to theſe deities, and therefore were very willing to retain them in that high ſtation [l]. Their ſtatues were common of old, and were placed, in particular, before the temple of Jupiter Tonans. Their figures in marble, and on family-medals (which are to be met with very often) are exactly alike. They have each a chlamys, and yet are almoſt naked. Each has a ſtar over his head. Each has his horſe of the ſame colour, and his

k Hor. iii. od. 3. v. 16. Faſt. ii. v. 496. Met. xiv. v. 820. Faſt. ii. v. 502. Faſt. i. v. 375. Cicero calls it Romuli lituus, and Virgil lituus quirinalis. Cic. de Div. 1. Æn. vii. v. 187. The lituus uſually attends the heads of Julius Cæſar in gems and medals, as a mark of his being, like Romulus, high-prieſt and king.

l They aſſiſted the Romans at the lake of Regilla, and brought the news of Æmilius's deciſive victory to Rome, the very day it was obtained. See Liv. l. ii. c. 20. and xlv. c. 6. Minucius Felix laughs at theſe legends; and they are ridiculed by Cotta, the Academic, Min. Fel. p. 43. Cic. de Nat. Deor. l. 2.

ſpear,

ſpear, held in the ſame poſture. In a word, each has the ſame make, look, and features. In the deſcriptions too of the poets, never were twins more alike[m]. Pl. 2. n. 6.

[m] Ovid. Met. viii. v. 375. Stat. Theb. v. 440. Apollo, in Luçian, begs Mercury to tell him how to know one from the other.

BOOK III.

The MORAL DEITIES; *or, the* DEITIES *who preſided over the* virtues *of men, and the* conduct *of human life.*

THE Romans were enjoined in the laws of the twelve tables, to erect altars in honour of thoſe MORAL BEINGS, by whoſe aid mortals obtained a place in the heavens[a]. Theſe deities were ſuppoſed, of old, to inſpire men with ſome particular virtue, or to beſtow thoſe things which tend to glory or happineſs, or to preſide over the conduct and events of human life. The poets are very ſparing in their deſcriptions of theſe moral beings; they ſpeak of them indeed as perſons, but ſay little of their attributes or dreſs, or the appearances they make. The artiſts are much fuller on this head. There is ſcarce a

[a] The law runs thus: Eos qui cœleſtes ſemper habiti, colunto, et ollos quos endo cœlo nærita collocaverunt, Herculem, &c. aſt olla propter quæ datur homini adſcenſus in cœlum, mentem, virtutem, fidem, &c. eorumque laudum delubra ſunto, Tab. 11. c. 4. Cic. de Leg. l. 2. c. 8.

virtue

virtue or bleſſing of life but what is repreſented on the medals of the emperors [b].

MORAL PHILOSOPHY is repreſented on a ſarcophagus in the Capitoline-gallery [c], leaning on a column, with a mild and ſerene air, and giving inſtructions to Socrates. She looks kindly while ſhe inſtructs, and nothing of the ſullen or ſevere appears in her face. She is dreſſed in a robe of dignity [d], and is called (in a fragment of Afranius) the daughter of Experience and Memory.

PRUDENCE (or GOOD SENSE) was received very early as a goddeſs, and had temples dedicated to her, particularly on the Capitoline-hill [e]. On a medal of Gordianus, ſhe is repreſented with a

[b] Theſe figures were put on the reverſes out of flattery, and often on thoſe of a Nero or a Domitian, with the diſtinguiſhing mark S. C. (ſenatus conſultum) to ſhew it was a piece of national flattery.

[c] In the front of the relievo are the nine muſes, and at the other end, Homer converſing with his muſe.

[d] From a line in Cæcilius, ſhe ſeems to have been ſometimes repreſented in a meaner garb, perhaps in alluſion to the poverty of her followers the philoſophers.

[e] She is called alſo Providentia; but when they uſed it for divine providence, the uſual inſcription on medals is, PROVIDENTIA DEORUM; when for human prudence, PROVIDENTIA CÆSARIS. Mens, or mens bona (good ſenſe) is ſometimes uſed for the ſame, Cic. de Nat. Deor. l. ii. Liv. l. xxii. c. 9. 10. Petronius calls Poverty the ſiſter of Mens bona: and Ovid deſcribes her following Cupid's chariot with her hands tied behind her, as his ſlave, Am. l. i. el. 2. v. 32.

rule (or meaſure) in her hand, and a globe at her feet, to ſhow not only that the emperor, by his prudence, kept the world in order, but that the affairs of human life are by her regulated as they ought to be. Pl. 2. n. 7.

JUSTICE (or rather EQUITY) is repreſented on a medal of Galba with a pair of ſcales in her hands, held exactly even. Her flight to heaven, when the world grew vile and corrupt, is deſcribed by Virgil, but more fully by Aratus in one of his fineſt digreſſions. There is nothing deſcriptive of her perſon, except a paſſage in Petronius, who, upon the breaking out of the civil wars, deſcribes her as diſcompoſed, with her hair all looſe and diſordered [f]. Pl. 2. n. 8.

FORTITUDE (on a common medal of Adrian) is repreſented with an erect air, reſting on a ſpear with one hand, and holding her ſword in the other. She has a globe under her feet, to ſhow that by her the Romans were to conquer the world. From their military turn, they gave Fortitude the name of Virtus, or the Virtue, by way of excellence, by which they underſtood not only military courage, but a firmneſs of mind, and love of action; a ſteady readineſs to do good, and a patient endurance of all evil [g]. Pl. 2. n. 9.

VIRTUS

[f] Virg. Geo. ii. v. 474. Arat. φαιν. v. 97. Petr. v. 253.

[g] Our author obſerves, the temper of a people is ſometimes diſcoverable from their uſage of words. Thus the French call civility

VIRTUS is ſpoken of perſonally, both in verſe and proſe. She had ſeveral temples at Rome, with repreſentations in them of her. Though theſe may be all loſt, her figure is common on the medals of the emperors [h]. On theſe ſhe is dreſſed like an Amazon. She is ſometimes in a coat of mail, or a ſhort ſuccinct veſt, with her legs bare like the Roman ſoldiers. She has a manly face and air, and generally graſps a ſword or ſpear in her hand. Her dreſs ſhows her readineſs for action, and her look a firmneſs not to be conquered by difficulties or dangers [i].

civility or polite behaviour, Honnetete: a downright behaviour is by us vulgarly called honeſty; and the women among us ſtill call chaſtity by the name of virtue.

Cicero ſpeaks of Virtus and Fortitudo as the ſame thing, and that it includes a love of action, Tuſc. quæſt. l. ii. p. 392. l. v. p. 501. de Nat. Deor. l. i. p. 23. The beſt definition of Virtus ſeems to be St. Paul's, "A patient continuance in well-doing," Rom. ii. 7. Hor. iii. od. 24. v. 44.

h Our author thinks her figure more common than is imagined, and that in the Admiranda, what Bartoli takes to be the genius of Rome, is this goddeſs; as where ſhe is giving the globe to M. Aurelius, and where (in the old triumphal arches publiſhed by the ſame author) ſhe is guiding Titus's chariot, and conducting Adrian home.

i The difficulties attending the dictates of the goddeſs Virtue (or of a virtuous life) were ſtrongly expreſſed in the antient emblem of a perſon climbing up a ſteep rocky mountain, and meeting many obſtacles in his way: but, when at the top, finding himſelf in a delicious country, with every pleaſing object about him, Hor. l. iii. od. 24. v. 44. Ovid. de Art. Am. ii. v. 557. Id. Her. ep. xx. v. 41. There can be no virtue without choice. It is, as Cicero

TEMPERANCE was ſuppoſed to inſpire men with a reſolution of curbing their deſires and appetites.

Cicero ſays, the going through troubles and difficulties out of judgment and choice. The poets ſeem to make the character of Virtus too rigid, Luc. vi. v. 254. Stat. Theb. x. v. 646. vii. v. 53. They generally oppoſe Virtus to Voluptas, and talk of the two different paths of life. The path of Virtue is deſcribed as leading through difficulties and troubles to glory and happineſs, and the path of pleaſure as leading through gaieties and enjoyments, to miſery and diſhonour, Juv. ſat. x. v. 364. The firſt, they ſay, notwithſtanding the hardſhips attending it, is to be choſen for the ſake of the end. As the determining this choice is the moſt important thing to every man, we find it ſhadowed forth by the poets and moraliſts of all ages. Pythagoras uſed to point out the paths of life, in a hieroglyphical way, by the make of the Greek letter Upſilon Υ. The generality, he ſays, took the broad road to the left, and the virtuous, the narrow line to the right. Cebes has given more at large an excellent picture of human life. Silius introduces a choice, where he is ſpeaking of Scipio Africanus, the greateſt man Rome ever bred. He makes Virtus and Voluptas appear to young Scipio, whilſt he is ruminating whether he ſhould fling himſelf into the war, or retire into the country. He hears their ſpeeches, is determined by Virtus, and purſues a courſe of good and great actions. The poet's deſcription would make an admirable picture. See Sil. xv. v. 130. This choice is plainly taken from that of Hercules in Xenophon, one of the nobleſt leſſons of antiquity, and of which our author has given a tranſlation in Polymetis, p. 157. Theſe choices are much more common than has been imagined. Thus the ſtories of Ulyſſes and Circe, and of the ſame hero and the Syrens, were of this kind. Horace ſeems to allude to both, l. i. od. 17. v. 20. and l. i. ep. 2. v. 26. The choice, or judgment of Paris, ſeems to be the Aſiatic way of telling the ſame ſtory. The goddeſſes of Wiſdom, Pleaſure, and Power, plead before Paris in his youth: he prefers Pleaſure, to his own and his country's deſtruction, Ovid. Her. ep. xvi. v. 88. Lucian, in his firſt book,

p. 55.
1.

p. 60.
2.

p. 64.
3.

p. 64.
4.

p. 64.
5.

p. 67.
6.

appetites. Though the figure of this goddeſs does not appear on any Roman medal, yet it is plain, from ſeveral expreſſions in the Roman writers, that the goddeſs TEMPERANTIA was repreſented with the attribute of a bridle in her hand [k]. Pl. 2. n. 10.

PIETAS, as the goddeſs of DEVOTION, is repreſented as veiled, and caſting incenſe on an altar [l]. The poets ſpeak of her ſerene face and modeſt air, and deſcribe her as dreſſed in white, the colour of innocence, and therefore moſt proper for devotion [m].

book, tells this ſtory in the moſt pictureſque manner. Solomon's choice may be alſo an inſtance of this way of inſtruction.

Theſe choices were ſo familiar, that the poets often allude to them in other things beſides a virtuous or a vicious life. So Perſius, of chuſing between Avaritia and Luxuria, and Ovid, in his doubt whether he ſhould write elegies or tragedies. Perſ. ſat. v. v. 132. Ovid. l. ix. el. 2. This whole elegy is ſlung into the manner of the antient choices.

[k] Thus, frænare animum; iras frænare: ſo Horace, animum frænis compeſce. And, ſpeaking of any thing exceſſive, they uſe the words effrænus, effrænatus, [unbridled]. Cicero ſpeaks of all the cardinal virtues in a perſonal manner. See the whole paſſage, in Tuſc. Quæſt. l. iii. His definitions ſay the ſame thing that a bridle does in a figure.

[l] The Romans, in their ſolemn devotions, covered their heads with a long veil. Ovid. Faſt. l. iii. v. 364. Lucr. V. v. 1198. The veſtal virgins were therefore always veiled.

[m] Stat. Theb. xi. v. 460, 494. Silius invokes this goddeſs to wipe away the tears from the face of a good man in trouble. A good hint for a painter now, who was to draw a perſon under affliction

She is alſo repreſented as productive of the good and virtuous offices of life. Thus inſtead of an altar, ſhe has ſometimes the attribute of a ſtork; and then ſignifies the duty of children towards their parents, or the affectionate behaviour of parents to their children. There are figures of her with one, two, and ſometimes three children, before her, like our figures of Charity, which may ſignify, in general, that our love of God is beſt ſhown in our good deeds to one another.

FIDES, or the goddeſs of HONESTY, or FIDELITY, is repreſented with an erect open air, and clad in a thin tranſparent dreſs. The poets call her blameleſs and incorrupt, and the companion and ſiſter of Juſtice. They repreſent her as grey-headed and very old; but this cannot be ſeen in her figures, as they are only on medals [n].

PUDICITIA, the goddeſs of CHASTITY, or MODESTY (chiefly relating to the marriage-bed) is repreſented like a Roman matron, with a veil

affliction for the loſs of an affectionate parent. See Stat. l. iii. Sylv. 3. v. 7.

[n] Hor. l. i. od. 35. v. 22. od. 18. v. ult. od. 24. v. 7. Sil. ii. v. 484. Æn. i. v. 293. When they promiſed any thing of old, they gave their hand upon it (as we do now) and therefore ſhe is repreſented as giving her hand, and ſometimes only two hands conjoined, Val. Max. l. vi. c. 6. Sola Fides ſeems to mean downright honeſty, Liv. i. c. 21.

and

and long robe. She is ſpoken of perſonally even in proſe [o].

CLEMENTINA, or the goddeſs of CLEMENCY, is diſtinguiſhed, in her ſtatues and in the poets, by the mildneſs of her countenance. She has in her hand an olive branch, as a mark of her peaceful and gentle temper [p].

Theſe are the chief of the moral beings. Next to theſe come thoſe beings, who were ſuppoſed to be the GIVERS of the BLESSINGS of LIFE; ſuch were the following:

FELICITAS, or the goddeſs of HAPPINESS, is repreſented with the caduceus of Mercury in one hand, and the cornucopia in the other, as emblems of peace and plenty, the two chief ingredients of happineſs [q].—HEALTH is diſtinguiſhed by her ſerpent. Little is ſaid of her, as ſo large

[o] Juvenal ſays humorouſly, "She was once upon earth, but "has quitted it ever ſince Jupiter had a beard." Stat. vi. v. 16. See Val. Max. l. vi. c. 1. There was one ſtatue of this goddeſs only for the ladies of quality to worſhip, and others for the women of lower rank, Liv. l. x. c. 23.

[p] It is a queſtion whether ſhe was admitted as a goddeſs in the earlier and more warlike ages of the ſtate. The fulleſt paſſage about her is in Statius, who ſpeaks of an altar to her, not at Rome, but at Athens, where Miſericordia [mercy] was made a goddeſs, but, perhaps, was not received as ſuch by the Romans at all. See Stat. Theb. xii. v. 492. Quint. Inſtit. Orat. l. v. c. 12.

[q] Horace ſpeaks of her under the name of Fauſtitas, and hints that ſhe chuſes to dwell in the country rather than in cities, l. iv. od. 5. v. 18. l. i. ep. 1. v. 3. Perſ. ſat. v. v. 82.

a ſhare of her honour is given to Æſculapius.—LIBERTY is characteriſed by her cap and wand, both which refer to the cuſtoms uſed by the Romans in ſetting their ſlaves free. Both theſe badges are alluded to by the poets, but they never deſcribe the goddeſs herſelf[r].—SERENITY looks firm and eaſy: ſhe reſts on a column with one hand, and holds a ſceptre in the other. It is ſhe who rules the mind in the ſteadieſt and beſt manner.—CHEARFULNESS is diſtinguiſhed by a ſprig of myrtle (the plant of Venus the goddeſs of gaiety) and a cornucopia. We may be eaſy under want, but plenty makes us chearful. This goddeſs is ſeen on medals with a palm-branch, and ſometimes with two or three children about her, to denote the happineſs of the married or unmarried ſtate.—JOVIALTY holds a wreath of flowers in her hand, generally uſed in feſtivals, and which were ſtrong emblems of the ſhort duration of ſuch pleaſures[s].

SPES, the goddeſs of HOPE, is repreſented ſtanding, with a roſe bud, juſt opening, in her hand[t]. Hope is the great ſoftner of the diſ-

r The cap was a mark of liberty uſed on all occaſions, Val. Max. V. c. 2. l. viii. c. 6.

s The three laſt are called by the Romans *Tranquilitas*, *Hilaritas*, and *Lætitia*. They are not deſcribed by the poets.

t This repreſentation is as juſt as it is pretty. Had the flower been full blown, it would have been too much for this goddeſs, and were it quite cloſed up, it would not be enough. It is therefore only opening.

treſſes

treſſes of life, and was left at the bottom of Pandora's box, as the only refuge againſt all the evils which were let looſe into the world.—SECURITY is ſitting, and reſting her head againſt her hand, in an eaſy and careleſs poſture. Probably ſhe was repreſented ſometimes as leaning againſt a column. Horace (l. i. od. 35. v. 14.) ſeems to allude to this attribute, though neither he nor any other poet ſay any thing deſcriptive of her perſon.—CONCORD and PEACE, the givers of amity and good-will, the firſt between people under the ſame prince, and the other between different nations, are repreſented with a mild countenance, and crowned with laurel. Concord (on a gem of Gordianus) holds two cornucopias, implying perhaps that agreement often doubles the advantages we receive. Peace is diſtinguiſhed by her joint emblems, the olive-branch and caduceus; and ſometimes has corn in her hands, and fruits in her lap[u].—PLENTY (called COPIA by the poets, and ABUNDANTIA on medals) is ſeated on a chair, like the common Roman chairs, only the

[u] Ovid, Faſt. i. v. 712. ibid. vi. v. 92. Tibul. l. i. el. 10. v. 70. The author of Medea gives a ſketch for a picture of peace, tying the hands of Mars behind him, Med. Act. i. chor. v. 66. In the temple of Janus, of old, was a repreſentation of War or Diſcord, and of Peace; and the ſhutting the gates in the time of peace, ſeems to have been as much to keep this goddeſs from going out, as to hinder Diſcord from getting looſe, Faſt. i. v. 281.

ſides are wrought into cornucopias, to denote her character [w].

VICTORY is repreſented with wings, and almoſt in the attitude of flying, with her robe as carried back with the wind. She holds in her hand, as the reward of great conquerors, a laurel-crown, which, with the palm-branch and a trophy, were her general attributes. Her wings and robe are deſcribed as white. She is ſometimes hovering between two armies engaged, as doubtful which ſide to chuſe; and ſometimes ſtanding fixed to the army ſhe is reſolved to favour [x].

HONOS or GLORY is the only male deity among the moral beings. He and Victory are the attendants of Virtus. He holds a ſpear in his right hand, and treads on a globe, like Fortitude, and

[w] Hor. Car. Sæc. v. 60. Hor. l. i. ep. 12. v. 29. l. i. od. 17. v. 16. Faſt. V. v. 128. Met. ix. v. 88. There is another goddeſs of this ſort on medals (particularly on one of Antoninus Pius) called ANNONA: ſhe has corn in her hand, and the beak of a ſhip by her, probably to ſhow ſome temporary ſupply of corn by ſea, when Rome was in want of it.

[x] Hor. l. iv. od. 3. v. 9. Sil. xv. v. 99. Met. viii. v. 13. De Art. Am. ii. v. 540. Victory is repreſented as drawn by two horſes, particularly in the Roman family medals, which had their name from her. There was a picture at Rome, in which ſhe was aſcending to heaven in a chariot drawn with four horſes, as ſhe appears on the Antonine pillar carrying up her hero thither. The trophy was a proper mark for her at Rome, as there was one or more before the door of every officer who had gained any advantage over their enemies. Plin. Nat. Hiſt. 33. c. 3. and c. 10. l. 33. c. 2. Hor. l. i. od. 1. v. 6.

probably

probably for the ſame reaſon. The artiſts give him a grave ſteady look [y].

PROVIDENCE is repreſented as reſting on her ſceptre with one hand, and pointing downward with the other to a globe at her feet, to denote her governing of all things here below [z]. Providence is not ſpoken of perſonally by any of the Latin poets of the three good ages; nor, though Prudentia and Providentia had much the ſame meaning, is there any deſcription of this goddeſs, under that name, any more than the other.

From the different ſorts of ignorance that have prevailed in different ages, there were other deities, beſides Providence, ſuppoſed to direct the world, and guide the actions of man, ſuch as NECESSITY, the DESTINIES, GENIUSES, and FORTUNE.

y Probably that he might not appear too much elevated and like vain-glory. For the ſame reaſon perhaps he was called Honos, and not Gloria, becauſe the latter was uſed ſometimes in a bad, as well as in a good ſenſe, Hor. ii. ep. 1. v. 178. Sil. xv. v. 98. There is no figure of Gloria among the antiques. Flaccus gives a fine image of her, Argon. i. v. 78.

z Though the old Romans ſuppoſed Providence to preſide over the univerſe, they ſeem to have followed the great rule of reaſoning only from what they knew. They experienced the influence of Providence in the ſtation allotted them, and therefore repreſented her with the globe of the earth at her feet, Cic. de Divin. i. c. 51. On a medal of Pertinax, this goddeſs ſtands in an erect, noble poſture, with her hands lifted up, as if ſhe had juſt thrown a terreſtrial globe (which is over her) into the air, and was ſaying, "Remain thou fixed in that point;" or perhaps it might be a repreſentation of the projectile force, as we call it, ſince the motion of the earth was believed of old.

The heathens of old ſuppoſed every thing to be fixed, not only the happy, but the unfortunate events in life. Theſe eternal decrees of what every one was to do or ſuffer were repreſented by orders written on tables of braſs, kept by the PARCÆ or DESTINIES; one of whom, and ſometimes all three, were ſuppoſed to ſpin out the thread of life, chequered unequally with two colours, with more of white or more of black, according as each man was to have a greater ſhare of happineſs or unhappineſs. This notion was borrowed from the Greeks by the Romans, though it was capable of undermining all the virtues, and particularly their great favorite Induſtry. Probably there was no perſonal repreſentation of FATE among the Romans, but it ſeems with them to have included every thing ſpoken by Jupiter. If this were the caſe, Fate will ſignify only the words or decrees of Jupiter, and the Deſtinies will be the perſons to put them in execution [a].

NECESSITY is (though Fate was not) repreſented as a perſon. In a ſtatue in Montfaucon, ſhe holds in her right hand a clavis trabalis, or one of thoſe vaſt nails or pins that faſtened the beams of braſs in the ſtrongeſt buildings. This (with her other attributes mentioned by

a Fatum eſt quod Jupiter fatur. According to the old theology, what Jupiter ſaid or decreed, muſt be accompliſhed by the miniſtry of the deſtinies.

Horace)

Horace) was uſed as emblems of firmneſs and ſtability [b].

The three DESTINIES (as hath been ſaid) were deemed the diſpenſers of the eternal decrees of Jupiter, and were all ſuppoſed to ſpin the parti-coloured thread of each man's life. They are repreſented on a medal of Diocleſian, each with a diſtaff in her hand, and ſeveral expreſſions of the poets refer to the ſame idea [c].

The figures of theſe goddeſſes are very uncommon. The beſt deſcription of them is in Catullus. It is a perfect picture. They are extremely old, and dreſſed in long robes, which are white,

[b] See Hor. l. i. od. 35. v. 20. He mentions the clavi trabales, of which there is one (that was uſed in Agrippa's portico to the rotunda) ſtill kept at Florence as a curioſity. It weighs near fifty pounds—The Cunei (here mentioned alſo) were uſed to make things cloſer and firmer: Hence cuneo ſignifies to join or faſten in buildings as one joint or ſtone is coquetted into another. The Romans uſed no cement in their nobleſt buildings. The ſtones were very large, and often faſtened together with cramping-irons, and lead poured into the interſtices. This anſwers to the uncus and liquidum plumbum mentioned in this paſſage. The uncus might be ſtyled ſeverus, as uſed ſometimes in executions; but it may mean ſomething equivalent to our cramping irons. By manu ahena, Horace ſeems to allude to the brazen ſtatue of Neceſſity carried in proceſſion to the goddeſs of Fortune, to whom the ode is addreſſed. Braſs and adamant were always uſed to expreſs the moſt durable things. Horace elſewhere ſays her clavi were of adamant, l. iii. od. 24. v. 8.

[c] Mart. l. iv. ep. 54. Vir. Ecl. iv. v. 47. Ovid. ad Liv. v. 164. Id. l. ii. el. 6. v. 46. Their names are Clotho, Lacheſis, and Atropos.

and

and edged at the bottom with purple. They have roſe-coloured veils on their heads, faſtened with white vittæ or rubans [d].

The GENII were a ſort of divinities that were ſuppoſed conſtantly to attend each ſingle perſon from his birth to his death, and to begin to exiſt with thoſe they were to attend, and to ceaſe to exiſt when they died. The geniuſes of the women were called Junones [e]. Theſe genii ſeem to be nothing elſe but the particular temper of each perſon made into a deity; and as a man's temper is in a great meaſure the cauſe of his happineſs or miſery, each genius was ſuppoſed to ſhare in all the enjoyments and ſufferings of the perſon he attended. Hence the expreſſions of indulging or defrauding your genius [f]. A man's temper, ſay the antients, is the chief former of his good or bad fortune; and therefore his genius may be ſaid to preſide over every man's life [g]. The poets ſay

[d] They are repreſented as ſpinning, and at the ſame time ſinging the fortunes of Achilles at Peleus's wedding. The poet gives the form of one of their ſongs divided into ſtanzas, which ſeem to be ſung by turns, all joining in the laſt line, which is the ſame in each ſtanza, and to which Virgil ſeems to allude, Ecl. iv. v. 47. See Catullus de nupt. Pelei, 62. v. 319.

[e] Plin. Nat. Hiſt. l. 2. c. 7. The women ſwore by their Junos as their lovers did ſometimes, Tib. l. iv. el. 13. v. 16. which ſhews the force of a line in Juvenal, ſat. ii. v. 98.

[f] Perſ. ſat. V. v. 151. Ter. Phorm. act. i. ſc. 1.

[g] Theſe ideas will partly explain three of the moſt difficult lines in Horace, l. ii. ep. 2. v. 185. He cloſes them with ſaying,

ſay nothing of the dreſs or attributes of theſe deities, but in ſome antiques and on medals, they are dreſſed like the perſons over whom they preſide [h].

FORTUNE was alſo thought to direct the events of human life. She was looked upon by the wiſe as an uſurper, and as ſuch placed in heaven only by the populace, who applied to her at laſt in all their wants. At the ſame time ſhe was repreſented by the poets as a divinity that could not deſerve much reſpect [i].

ing, Vultu mutabilis ater et albus; which may ſignify no more than that your genius looks pleaſed or diſpleaſed, according as things go well or ill with you. Thus Hannibal's genius came ſmiling to him, to incite him to go into Italy; and Brutus's looked frowning upon him before the battle of Philippi.

h Thus the genius of a veſtal, in an antient ſtatue, is in the habit of that order; and on a medal of Julia Mammæa, the genius is in the dreſs of the Roman empreſſes, holding the emblem of Spes (or a roſe-bud) in one hand, and of Virtus in the other, to ſignify that the genius of that empreſs was the defence and hope of the empire. Theſe compliments by the artiſts are not to be regarded, ſince even the genius of Nero on his medal is repreſented with an altar, patera, and cornucopia, as marks of that emperor's piety, and of the piety and proſperity of his reign.

i Juv. ſat. x. v. ult. They ſpeak of her as blind, Ovid. ad Liv. v. 374. inconſtant, Hor. l. i. od. 54. v. 26. unjuſt, Stat. Theb. xii. v. 505. as delighting in miſchief, Hor. l. iii. od. 29. v. 51. Cybele (on an antient gem publiſhed by Gorlæus) turns away her head from Fortune, in the attitude of rejecting her. See Plin. l. ii. c. 7.

Fortune

Fortune is repreſented ſometimes with wings and a wheel by her [k], to ſhow her inconſtancy; and ſometimes with a wheel only, to ſhow ſhe preſided over the expeditions of the emperors and their happy return. She is then called on medals Fortuna redux. Her uſual attributes are the cornucopia, as the giver of riches, and the rudder in her hand, often reſted on a globe, as directreſs of all worldly affairs.

The incoherences in this goddeſs's character cauſed ſeveral diſtinctions. The Romans had a Good and Bad, a Conſtant and Inconſtant, Fortune. The BONA FORTUNA, according to Horace, is dreſſed in a rich habit, and the MALA FORTUNA in a poor one: the Conſtant Fortune, or Fortuna Manens, is without wings, and ſitting in a ſtately poſture. She has a horſe, as an animal of ſwiftneſs, which ſhe holds by the bridle. The Inconſtant Fortune is winged as ready to fly away. Horace ſpeaks of both as deſerving the favour of one, and as being above the power of the other [l].

The old Romans have talked of the ſtatues of their deities, as turning their faces to them, if they attended to their prayers, and from them, if

[k] Ovid alone repreſents her ſtanding on a wheel, and Liv. v. 52. She is never repreſented ſo by the artiſts.

[l] Plin. xxxvi. c. 5. l. ii. c. 7. Hor. l. i. od. 35. v. 24. l. iii. od. 29. v. 56.

they

they did not. Hence Fortune had the title of Fortuna Reſpiciens [m].

The Fortune worſhipped at Antium ſeems to have been of the moſt exalted character among the Romans. In a ſolemn proceſſion to her honour (alluded to by Horace) the ſtatue of Neceſſity was carried before her, and after her thoſe of Hope and Fidelity. Every thing ſhe decrees is as fixed as fate, and ſhe has two of the moſt conſiderable virtues as attendants in her train [n].

[m] Stat. Theb. i. v. 662. Virgil ſays the ſame of Liberty, Ecl. i. v. 28. Livy ſpeaks of a Fortuna Vertens, whoſe figure turned its head from you, Liv. l. ix. c. 17. Juvenal (ſat. vi. 605.) alludes to a ſtatue, repreſenting Fortune as a patroneſs of infants expoſed in the ſtreets. She held a naked child tenderly in her arms, and looked kindly upon it. In this paſſage improba relates not to Fortune, but to the lady, who having no children of her own, wickedly brought ſuppoſititious ones into the family. There is a Tuſcan figure of her mentioned by Buonaroti. Auguſtini has a gem of her, and calls it Dea Rumilia, whoſe proper character is that of ſuckling children. Ruma in old Latin ſignifies a breaſt. Hence perhaps the fig-tree, under which Romulus and Remus were nurſed, might be called ficus ruminalis.

[n] The antient (as well as the modern) Romans, dealt much in proceſſions, wherein they carried their gods with great pomp to ſome fixed place, and then back again to their ſhrines. See Hor. l. i. od. 35. v. 22. At Præneſte Fortune was alſo highly worſhipped. Statius (l. i. ſylv. 3. v. 80.) ſpeaks of ſeveral Fortunes there, and calls them Præneſtinæ Sorores; but what their characters were, is no more known than thoſe of the three Fortunes mentioned by Vitruvius, l. iii. c. 1. There were ſeveral others, as the Fortis Fortuna, the Fortuna Romana, the Fortuna Virilis, and the Fortuna Muliebris. The Fortuna Romana is mentioned by

by Lucan in a verſe, from which we learn either that Pompey's head was put on the ſtatue, or the ſtatue was made to reſemble Pompey's air and features, to denote he was their Good Fortune, Luc. viii. v. 686. This compliment grew ſo common afterwards, that numbers of the ſtatues which paſs for deities at preſent, are nothing elſe but emperors or empreſſes in maſquerade.

The temple of Fortuna Virilis, from the poorneſs of the materials and ſtyle of the architecture, is ſuppoſed to be one of the moſt antient buildings now remaining in Rome.

BOOK IV.

The CONSTELLATIONS, PLANETS, TIMES, and SEASONS.

CHAP. I.

The CONSTELLATIONS[a].

THOUGH the Roman poets do not, like Manilius, profeſſedly treat of the conſtellations, yet they allude to them ſo often and ſo particularly,

a The idea of the moſt conſiderable men among the old Romans was (like that of Plato and Socrates) that after their deceaſe, they were tranſlated to ſome ſtar or conſtellation. Inter Sidera relatus was a common expreſſion. They believed that Perſeus, Chiron, and others, were actually placed among the ſtars, and it was the uſual compliment of the poets to the emperors, to ſay, they would have a place there when they departed this life. The antients had ſome notion of the ſtars being a ſort of worlds ſpread about the great expanſe, and that each conſtellation had its preſiding intelligence. It did not ſignify whether this intelligence (and much leſs his diſtrict) was of this or that particular ſhape. It might be as well of the form of an inanimate being as of a human body. Its being bounded by lines that make a lyre, or a ſhip, or an altar, is no objection to its being an intelligence, or governed by one. Hence all thoſe ſtrange figures that are ſaid to be in the heavens, and are placed on the globes. There are many paſſages in the poets which are not to be rightly underſtood, without this idea of the ſtars being animals or animated beings, as Cicero

ticularly [b], that there is no underſtanding their poems, without ſome knowledge of the figures of them on the antient globes [c].

Our author, therefore, has conſidered each figure apart on the Farneſe globe, together with what the poets have ſaid in relation to any of them. To this end he made uſe of a drawing of the two hemiſpheres; a copy of which is prefixed to this chapter.

Though the ſtars were thought by the antients to be innumerable, yet the conſtellations on their

Cicero calls them. Vir. Geo. ii. v. 342. Met. i. v. 75. Stat. l. iii. Sylv. 2. v. 15. Theb. viii. v. 274. Plautus introduces Arcturus to ſpeak the prologue to his Rudens.

[b] Virgil in his Georgics, and Ovid in his Faſti, even make it part of their propoſition, Geo. i. v. 2. 207. Faſt. i. v. 2. Manilius treats not only of the figures of the conſtellations, and their bearing to each other, but the effects they have on the temper and fortunes of thoſe who are born under ſuch or ſuch conſtellation, which is ſo far of uſe, as he fits his predictions to the figure or air of the conſtellation he ſpeaks of. Thus, becauſe Cepheus looks ſevere, thoſe (ſays he) who are born under him will be cenſorious. And ſo of the reſt.

[c] This is become ſtill more neceſſary at preſent; for we have not only been unaſſiſted by theſe antient figures, but have been miſled by the modern ones: for though the conſtellations on both globes are pretty much the ſame, yet either their characters or dreſs, or air or attributes, have been changed in almoſt every one of them; as will eaſily appear, by comparing the figures on the Farneſe globe (the only ancient one perhaps in the world) with the repreſentations on the beſt of our modern ones. This has been ſo little regarded, that even ſome celebrated Mathematicians told our author, they always imagined there was not any difference at all. Quint. Inſt. l. iv. c. 4.

globes

globes were under fifty. Of theſe the Farneſe globe (though much injured by time or its keepers) has preſerved to us above forty. The principal lines, as the arctic and antarctic circles, the tropics, the æquator, and zodiac, and conſequently the five zones, are marked out on this globe, but without any ſtars. To avoid the confuſion that ſo many figures may be apt to give, the conſtellations to the north of the zodiac are firſt conſidered; then thoſe on the zodiac itſelf; and laſtly thoſe to the ſouth of the zodiac.

DRACO, or the GREAT SERPENT, by the northern pole, ſpreads itſelf into both hemiſpheres. This part of the globe is ſo much damaged (by a great hollow in the top of it) that all his folds and windings cannot be traced. But according to the poets, he ſhould roll between, as well as round, the two Bears [d].

The ARCTI, or BEARS, are (by the ſame accident) loſt on the Farneſe globe. Helice, or the greater Bear, had it's tail towards the head of Cynoſura, or the leſſer Bear. Before the diſcovery of the compaſs, theſe were the great directors in navigation [e].

BOÖTES was behind the greater Bear, or Charles's wain (ſo called from the Roman Plau-

[d] Stat. Theb. v. v. 550. Virg. Geo. i. v. 245. Ovid. Met. iii. v. 45. Man. i. v. 307.

[e] Aratus, v. 49—54. Man. i. v. 302. Ovid. Faſt. iii. v. 108.

ſtra)

ſtra) and appears in the act of driving it on. He is dreſſed like a countryman, in a ſhort tunic, with his legs and arms bare, and the pedum paſtorale in his right hand. Arcturus was on his breaſt [f].

Corona, or Ariadne's crown, at Boötes's right hand, is a wreath of flowers and leaves faſtened with a ribband, and makes ſuch a circular appearance in the heavens, though it is turned to a Gothic crown on our globes [g].

Engonasis, or Ingeniculus, is ſo called from his kneeling, the reaſon of which was unknown in the times of Manilius, and even of Aratus. Avienus will have it to be Hercules almoſt tired with his long fight with the ſerpent that kept the garden of the Heſperides; in memory of which, Jupiter placed his figure in the heavens, with his heel bruiſing the great ſerpent's head. He is quite naked [h].

Ophiuchus or Serpentarius, is alſo naked, and holds another ſerpent in his hands. Manilius ſpeaks of him and the ſerpent as fighting together, and that ſo equally, that the combat muſt laſt for ever. The old globe is not ſo pictureſque; for

[f] Avien. v. 104. 262. 271. Man. i. v. 317. Id. V. v. 20.

[g] Man. i. v. 323. Met. viii. v. 182. Gemmæ, when uſed of this conſtellation, ſhould be taken in the natural ſenſe, as ſignifying buds or leaves. Man. V. v. 269.

[h] Man. i. v. 315. Arat. v. 65. Avien. v. 193.

the

the ſerpent in his hands ſeems rather to threaten Boötes than the perſon who holds it [i].

The figure of LYRA ſhows that the lyra and teſtudo of old were the ſame, for the bottom part of it conſiſts of the entire ſhell of a tortoiſe. It has only ſix ſtrings, but there is a ſpace for a ſeventh, which ſeems to be defaced, or perhaps was omitted in memory of the Pleiad that has diſappeared; for it had ſeven at firſt, in alluſion to the number of the Pleiades [k].

AQUILA, juſt under Lyra, is deſcribed as flying with the fulmen in his talons; whereas here he is without it, and ſtanding in a quiet poſture [l]. His head is in the other hemiſphere, near the Dolphin.

The figure of the DOLPHIN is ſpoken of as very aptly marked out by the diſpoſition of its ſtars [m]. From an expreſſion in Manilius, it may be inferred, that the Dolphin on the antient painted globes was of a dark colour. On ſuch a

i Man. i. v. 336.

k Faſt. v. v. 106. Manilius ſpeaks of its cornua or horns, which have been accounted for, Man. i. v. 325.

l There was doubtleſs ſome difference in the antient as well as in the modern globes, and this is a very great inſtance of it. Faſt. vi. v. 196. Man. i. v. 345. Id. V. v. 484.

m Man. V. v. 412. Faſt. ii. v. 79.

ground, the ſtars (when repreſented) muſt have appeared to great advantage [n].

CYGNUS, or the SWAN, both here and by the poets, is repreſented in the attitude of flying. Before the left wing is a line, almoſt worn out in the Farneſe globe, which may be the Sagitta, as it is ſaid to be juſt by Cygnus. All that is obſerved of ſo plain a figure, is, that it was marked out by the ſtars contained in it [o].

The five next conſtellations all relate to one another. PEGASUS, or the flying horſe, on which Perſeus rode, is deſcribed, as he is here, in a rapid flying poſture, though there is but half his figure. His mane is deſcribed by Avienus, like the manes of the two fine horſes on Monte-Cavallo at Rome [p].

ANDROMEDA extends her arms, and is deſcribed as chained to a rock even in the heavens, with grief and fear expreſſed in her face; and is remarked as turning from her barbarous mother, as on the globe [q].

[n] The expreſſion is Cæruleus. Nothing is more perplexing than the Latin names of colours. It is plain from many inſtances, that cæruleus was uſed for ſome dark colour. Virg. Geo. i. v. 453. Æn. iii. v. 195.

[o] Man. i. 341. 343. Id. V. v. 25. Avien. v. 635. 692.

[p] Man. V. v. 24. Id. i. v. 350. Avien. v. 473. 487.

[q] Man. i. v. 358. Avien. v. 467. Cic. de Nat. Deor. ii. c. 49.

PERSEUS

PERSEUS holds his ſword in one hand, with the head of Meduſa in the other, which agrees with the poetical accounts; only there ſhould be a hook on his ſword, which perhaps is effaced [r].

CASSIOPEIA, the mother of Andromeda, is ſeated on the arctic circle, and repreſented with a diſturbed air, as Cepheus her father is with a ſevere one. They retain the ſame character in the heavens as they had upon earth [s].

The DELTOTON, or TRIANGLE, is quite effaced, or was omitted. It was not capable of any poetical deſcription. It is ſaid to lie in the ſpace between Andromeda, Perſeus, and Aries, which ſpace is of a triangular form [t].

ERICTHONIUS, or HENIOCHUS, commonly called Auriga, or the Charioteer, appears without his chariot, though in the poſture of driving one. In his right hand he holds his whip, as in his left were the Hædi and Capella, which he held before his breaſt, and therefore are not ſeen, as his back is turned towards us. Probably in ſome ancient globes his chariot was repreſented too [u].

[r] Met. iv. v. 665. Luc. ix. v. 680. Man. V. v. 21.

[s] Man. i. v. 355. Man. V. v. 446.

[t] Avien. v. 537. Man. i. v. 354.

[u] Man. V. v. 20. Id. i. v. 362. Avien. v. 411. 414. Man. i. v. 104.

Theſe are all the northern conſtellations on the globe. The ſigns of the zodiac are next to be conſidered.

CANCER, according to Manilius, was repreſented without eyes; ſo that what is ſeen on the globe is only the ſocket for them. The figures were generally repreſented on the antient globes as alive and in action; for which reaſon Cancer, when painted, was of a black colour, though the moderns paint him red, as if boiled [w].

LEO is deſcribed as furious and roaring, and is repreſented ſo on the globe. He is ſaid to be the Nemean lion ſlain by Hercules [x].

VIRGO has ears of corn in her hand, with the virgin's attribute, the zone. She is ſo deſcribed by Manilius, who ſays, her look is chaſte and ſevere; but as her back is towards us, this is not ſeen. She is moſt uſually repreſented with wings, and the corn in her hand in the painted globes was coloured as very ripe [y].

w Man. ii. v. 260. Id. iv. v. 530. 534. There is an odd oblong figure juſt above Cancer, which our author did not know what to make of.

x Met. ii. v. 81. Man. iv. v. 537. Id. V. v. 206.

y Man. iv. v. 191. Id. V. v. 271. Avien. v. 335. 48. 285. On a gem at Florence, her face is turned towards us. Manilius does but juſt touch upon her leaving the earth after the golden age, of which Aratus made the moſt pleaſing digreſſion in his whole poem, Man. iv. v. 542.

LIBRA,

LIBRA, or the BALANCE, is ſaid to have been originally held up by the Scorpius, who extended his claws beyond it's limits for that purpoſe, but that a little before Auguſtus's death Scorpius was made to contract his claws; and a new figure (probably of Auguſtus himſelf) was introduced to hold the balance. On the Farneſe globe it is held by Scorpius, which ſhews it's antiquity. In ſeveral medals it is held by a man ſuppoſed to be Auguſtus [z].

Manilius alludes to both theſe ways of holding the balance. The old poets agree in its being held up (though the moderns repreſent it without any ſupporter) and with both ſcales exactly even, which ſeems to refer to the equality of the day and night when the ſun enters this ſign [a].

z The aſtronomers of old were at a loſs how to have the balance ſupported, and were obliged to make Scorpius take up the ſpace of two ſigns. On the other hand, it was properer for Auguſtus than for Scorpius to hold it; for beſides the compliment to him for holding the balance of the affairs of the world, Libra was the very ſign that was ſaid to preſide over Italy, and ſo Auguſtus, in holding it, would be ſuppoſed the guardian angel of his country after his deceaſe. Perhaps the hint of placing Auguſtus there was taken from Virgil's compliment of this kind to that emperor, Geo. i. v. 35. Man. iv. v. 774. It was uſual to compliment the emperors with a place among the conſtellations, Luc. i. v. 68. Stat. Theb. i. v. 51. Flac. Arg. i. v. 20.

a Man. iii. v. 332. Id. iv. v. 203. Id. ii. v. 258. Id. ii. v. 529. Faſt. iv. v. 384.

SCORPIUS, according to the poets, was drawn by the painters of a dark venomous colour, and his tail pointed and raiſed, as preparing to ſtrike. Theſe deſcriptions in the poets agree with the figure on the globe, as far as they can agree with the bare figure of a thing; and no doubt they have added the colourings to it with the ſame juſtneſs, as being equally acquainted with the works of the painters as of the ſtatuaries [b].

ARCITENENS, or SAGITTARIUS, is repreſented like a Satyr [c]. He holds his bow as juſt ready to ſhoot an arrow aimed at the tail of Scorpius. The artiſts, in proceſs of time, ſubſtituted a centaur in the room of the ſatyr (as appears from ſeveral gems and medals) and the poets followed that idea even about the Auguſtine age. Lucan expreſly calls him Chiron, who ſeems rather to preſide over the conſtellation properly called Centaurus. Manilius was in the ſame error, and mentions ſome drapery, though both are naked on the globe. He marks very ſtrongly the ſeverity of his look, which appears alſo in his figure [d].

[b] Met. ii. v. 200. Faſt. iv. v. 162. Met. ii. v. 83. Luc. ix. v. 132.

[c] Suppoſed to be Pan, who, aſſiſting Jupiter againſt the giants, put them, by the ſtrange noiſe he made, into (what has ever ſince been called) a Panic fright. See Eratoſt. de Sider. Art. 27.

[d] Man. i. v. 270. Luc. vi. v. 394. Man. iv. v. 561. 467.

CAPRICORN

CAPRICORN is hid, all but the head, by the globe reſting on Atlas's ſhoulders. The reſt of his figure might be ſupplied from gems or medals, particularly from a medal of Auguſtus Cæſar, where he is repreſented with the fore part like a goat, and ending in a fiſh [e].

AQUARIUS appears like a beautiful fine-ſhaped youth, as repreſenting Ganymedes, Jupiter's cup-bearer. He holds the cup or little urn in his hand inclined downward, and is always pouring out of it, as the ſource of a river running from his feet over a large part of the globe. Theſe particulars are well marked out by the poets [f].

PISCES, or the FISHES, are deſcribed by Manilius as under water, in the river that flows from Aquarius. The poets mark both their places exactly, and their being turned different ways; and ſpeak of them rather in a more pictureſque manner than they appear on the globe.

[e] Hence Capricorn is called by Manilius, Ambiguus, ii. v. 232. and Biformis, iii. v. 257. This medal is a very plain proof of the hieroglyphical language amongſt the artiſts of old. On one ſide is the head of Auguſtus; on the other, Capricorn (the ſign he was born under), and beneath that is a rudder (the conſtant mark of rule) and a globe. So that the medal ſays, as in ſo many words, "Auguſtus was born to rule the world." Suet. in Aug. c. 94.

[f] Faſt. ii. v. 455. Faſt. i. v. 652. Man. iv. v. 797. Avien. v. 549. Man. iv. v. 261. Id. ii. v. 233. 492.

Ovid gives a very pretty account how they came to be received into the heavens [g].

ARIES, or the RAM, turns his head backward, as Manilius obſerves; from whom it appears alſo that he was painted of a gold colour, and very properly, as this was the very Ram ſo famous for his golden fleece; and the ſame alſo that carried Helle over the ſea, and gave her name to a noted part of it [h].

TAURUS, or the Bull, famous for carrying Europa over the ſame element, and giving a name to our part of the world, is deſcribed by the poets as he appears on the globe. His head is turned from the courſe of the ſun, and he riſes backwards. He is repreſented only in part, with his neck bending downward, and his knee yet more bent. On ſome gems is ſeen his whole figure, butting with his head, and tearing up the ground with his feet. From a difficult paſſage in Virgil, we find that Taurus was repreſented on the coloured globes with gilded horns, and all the reſt white, agreeably to the poetical deſcriptions of Europa's bull, and like the bulls that were ſacrificed to Jupiter Maximus [i].

GEMINI,

[g] Man. i. v. 273. Avien. v. 545. Man. ii. v. 164. Faſt. ii. v. 472. Man. iv. v. 579.

[h] The Helleſpont, Man. iv. v. 506. Id. ii. v. 212. Id. i. v. 265. Luc. iv. v. 57. Faſt. iii. v. 876.

[i] Man. ii. v. 199. Id. i. v. 264. Id. V. v. 142. Id. iv. v. 522. Faſt. iv. v. 162. Man. ii. v. 259. Id. i. 361. Vir. Geo. i. v. 218.

GEMINI, or the TWINS, are deſcribed by Manilius as naked, young, and beautiful, with their arms interweaved, juſt as they appear on the globe. Ovid makes them to be Caſtor and Pollux; but as theſe are always ſeen both together, that cannot be reconciled with their taking their place alternately in the higher heavens, unleſs the Twins were conſidered only as memorials, like the real Hercules [k].

Theſe are the twelve ſigns of the zodiac; the ſouthern conſtellations are as follow:

ARGO is the famous ſhip that carried Jaſon and the Argonauts to Colchis to fetch the golden fleece, and is ſaid to be the firſt that was ever built. It is repreſented as ſailing on [l], though but half of it appears. There are no figures on it beſides a Victory and a Triton [m].

218. See this paſſage in Virgil explained at large, Polym. p. 173. n. 81.

k Man. ii. v. 162. 661. 440. 163. Faſt. V. v. 694. 700. 715—720.

l This is ſeen by the oars, and is ſo deſcribed by the poets, Man. V. v. 13. 37.

m Flaccus finely deſcribes the marriage-feaſt of Peleus and Thetis, as painted on one ſide of it, and the combat between the Centaurs and the Lapithæ on the other. This could not be, for Peleus was not married till after the ſhip was made, Flac. Argon. i. v. 129—148.

HYDRUS, or the WATER-SERPENT, was (Manilius ſays) very well marked out with ſtars; but this does not appear, becauſe the Farneſe globe (the only antient one as yet known) has no ſtars. The ſituation of Hydrus is deſcribed by Avienus as it is on the Farneſe globe [n].

CRATER, or the CUP, reſts on the back of the Hydrus towards the middle. It is ſhaped like the little urns which the antients uſed to drink out of, and are ſeen in the hand of Bacchus in ſtatues and relievos. This too is ſaid to be marked out by it's ſtars [o].

CORVUS, or the CROW, is perched on the back of the ſerpent, and bending down as pecking at it. Nothing more is obſerved of it by the poets [p].

CENTAURUS is juſt under the ſerpent's tail. His look is mild, as being the philoſophical Chiron, the great maſter of the rules of equity and juſtice, and the inſtructor of Hercules, as well as of Achilles. He is repreſented as coming from the chace with a young lioneſs in his hand, which is held by him (as a ſacrifice) toward the altar before him [q].

ARA

[n] Man. i. v. 406. Avien. v. 890.

[o] Avien. v. 898. Man. V. v. 235. Id. i. v. 408.

[p] Avien. v. 900.

[q] Avien. v. 889. The poets obſerve, that the upper or human part is roughened by degrees, and extremely well united with the

ARA is ſaid by Manilius to be the altar on which Jupiter offered ſacrifices for ſucceſs againſt the giants [r]. He repreſents it as with lighted coals on it, and the frankincenſe as flaming up; but nothing of this appears on the globe.

Next to Ara is a wreath like Ariadne's, only larger, and without a ribband. As it is not mentioned by the antients, there is no gueſſing what it means.

PISCIS NOTIUS, or the SOUTHERN FISH, whoſe place ſhould be under Aquarius, and near Cetus, is loſt by the globe reſting in that part on Atlas's ſhoulder [s].

CETUS, or the SEA-MONSTER that was to have deſtroyed Andromeda, is well repreſented ſwimming along the water that flows from Aquarius's urn, with great ſcales on his breaſt, his mouth open and threatening, and his tail wreathed, juſt as he is deſcribed by Manilius [t].

the equine part a little below his breaſt; as in the two fine figures in the Villa Adriani at Rome, Man. i. v. 409. Avien. v. 883. 886. Faſt. V. v. 414.

[r] Man. V. v. 335. This ſeems to ſhow, that in the old heathen ſcheme Jupiter himſelf was ſuppoſed to be only a ſubſtituted ruler, who in his dangers applied for aſſiſtance to the real Supreme, that preſided over him and the univerſe. The poet here raiſes the prieſts of old as much as he depreſſes Jupiter. Under this conſtellation (ſays he) ſhall be born prieſts or deputy-gods, Ibid. v. 342. Man. i. v. 411. 355.

[s] Avien. v. 825. Man. i. v. 429.

[t] Man. i. v. 427. Id. V. v. 15.

FLUMEN, or the RIVER (ſuppoſed originally to be the Nile, but turned by the Romans into Eridanus, or the Po) wanders ſeveral ways. The chief thing to be obſerved is, that it is very winding and irregular, which is marked by the poets as well as by the artiſts [u].

ORION kneels on one knee a little beyond Cetus. His face is in profile; he holds out his arms, and ſhould perhaps graſp a ſword in his right hand. But that part is indiſtinct, and the poets differ about it. Something like a dagger hangs by his left ſide, which agrees better with Manilius and Avienus's account of his ſword than what Ovid ſays [w].

PROCYON, or ORION'S DOG, riſes before Sirius, and it is thence that he has his name [x].

SIRIUS, or CANICULA (commonly called the Dog-ſtar) who has ſo terrible a character in the old poets, and whoſe influence is ſo dreaded at this day at Rome, was repreſented by the old painters with a malign and dark look, and ſometimes as breathing flames like the Chimæra. As a mark of his being ſo hot and fiery, he is ſeen on the globe with ſeveral odd rays about his head. He is deſcribed as running vehemently after Lepus,

[u] Avien. v. 797. 803. 778. Man. i. v. 273. 430. Id. V. v. 14.

[w] Man. i. v. 26. 378. Faſt. iv. v. 388. Met. xiii. v. 294. Met. viii. v. 207. Man. i. v. 381. Avien. v. 722.

[x] Procyon ſignifies *ante canis*, Man. V. v. 207.

who

who appears as running from him, and is therefore called ſwift, as well as Sirius is by Virgil, even when ſpeaking of him as a conſtellation [y].

Thus, of the forty-two great conſtellations in the catalogue of Eratoſthenes, we find all on the Farneſe globe, except the Arcti, and the Piſcis Notius. As for the Hyades, Pleiades, and Arcturus (ſo famous in antiquity) they were not reckoned primary, but only ſecondary conſtellations, contained, the two firſt in Taurus, and the other in Boötes. The Pleiades might poſſibly be repreſented perſonally on ſome antient globes. Virgil mentions one of them in that manner, and others ſpeak of them as a diſtinct conſtellation [z].

[y] See Manilius V. v. 208—217. and Avienus 733, to 742. Our author thought the epithet *rapidus* (uſed here by Virgil) improper, before he conſidered the attribute given to Sirius, Vir. Geo. iv. v. 426. Man. i. v. 402.

[z] Geo. iv. v. 234. Suppoſing they were all repreſented perſonally in Taurus, it might be in a very little compaſs; as Pyrrhus wore the nine muſes in a ring. Manilius may refer even to their being repreſented all on Taurus in miniature, l. iv. v. 522. Flaccus ſpeaks of all of them perſonally. Argon. V. v. 416. See Aratus, v. 255. and Eratoſthenes's Conſtellations, No. 23. What vaſt globes the antients had, may be learned from an aſtronomical inſtrument formerly at Rome, to which one of the largeſt obeliſks ſerved only for a gnomon. Plin. l. 36. c. 9. 10. This is moſt uſually ſuppoſed to be a dial, though it ſeems more likely to have ſerved for a meridian line by the expreſſions uſed by Pliny. They ſeem alſo to have Orreries. There is one deſcribed by

Flaccus, which ſerved for a luſtre in the temple of Phœbus, ſupported by a vaſt ſtatue of Atlas. The Planets and Conſtellations are repreſented on it all in their proper courſes, to enlighten the dome. Argon. V. v. 416. The celebrated ſphere of Archimedes was a work of this nature, according to Claudian's known epigram upon it, which is as follows:

Jupiter in parvo cum cerneret æthera vitro,
Riſit; et ad Superos talia dicta dedit.
Huccine mortalis progreſſa potentia curæ?
Jam mens in fragili luditur orbe labor.
Jura poli, rerumque fidem, legeſque deorum
Ecce Syracuſius tranſtulit arte ſenex.
Incluſus variis famulatur ſpiritus aſtris,
Et vivum certis motibus urget opus.
Percurrit propriam mentitus ſignifer annum,
Et ſimulata novo Cynthia menſe redit.
Jamque ſuum volvens audax induſtria mundus
Gaudet; et humanâ ſidera mente regit.
Quid falſo inſontem tonitru Salmonea miror?
Æmula naturæ parva reperta manus.

BOOK IV.

CHAP. II.

The PLANETS[a], TIMES, and SEASONS.

SATURN, the moſt remote of the Planets, is deſcribed by the poets as very old and decrepid, with fetters on his feet, to denote the ſlowneſs of his motion, and a pruning-hook in his hand, from a tradition, that, after his being dethroned by Jupiter, he took refuge in Italy, and introduced there ſeveral parts of agriculture, particularly the art of pruning and managing the vines[b]. In his character of preſiding over time, he has wings on his ſhoulders, as well as ſhackles

[a] In the outer round of a gem (in Baron Stoſche's collection at Florence) are the ſeven planets in chariots; Saturn is drawn by two ſerpents; Jupiter by two eagles; Mars by two horſes, and Sol by four; Venus by two doves; Mercury by two cocks; and Luna by two ſtags. In the next round are the twelve ſigns of the zodiac; and in the centre is a perſon playing on two pipes, to ſignify the harmony of the univerſe, or what we vulgarly call the muſic of the ſpheres. This is reckoned a great curioſity.

[b] Faſt. iii. v. 796. Tib. ii. el. 5. v. 10. Æn. vii. v. 180. Juv. Stat. xiii. v. 39. Geo. ii. v. 407. His ſtatues were unfettered during his great feaſt the Saturnalia, Stat. i. Sylv. 6. v. 7. Falx ſeems to have ſignified a pruning-hook or ſickle: an inſtrument of war; the harpè; and a ſcythe, Propert. iv. el. 2. v. 16. Ovid calls Saturn Deus falcifer, Faſt. i. v. 234.

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on his feet [c]. He is never deſcribed as driving a chariot.

JUPITER, as preſiding over a planet, is repreſented only as in a chariot and pair, though on all other occaſions he is drawn by four horſes. The poets ſay little or nothing of his planetary character, as deeming it derogatory to his honour.

MARS is diſtinctly mentioned as guiding a planet, and as drawn by two horſes. In this character he appears much like the god of war. His ſtar is deſcribed as red and fiery, and himſelf as impetuous in his courſe [d].

VENUS is as mild as Mars is outrageous. Her ſtar had various names and offices aſſigned to it. When conſidered as a planet, it is directed by Venus drawn by doves; but, when it is conſidered as the morning or evening ſtar, it is directed by a youth, called LUCIFER, or PHOSPHORUS, and ſometimes HESPERUS, for the evening-ſtar. Others change his horſe, and not his name, giving him a white one for the morning, and a black one for the evening. Though

[c] To denote that time may ſeem ſwift or ſlow, according to men's ſituation or thoughts. The Greeks call him Χρονος, which ſignifies time. Our modern painters ſeem to have borrowed their idea of time from the old figures of Saturn, only they have turned the pruning-hook into a ſcythe. On a gem in Agoſtini, he has wings and fetters, and leans on his pruning-hook.

[d] Faſt. ii. v. 856.

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he is called the brighteſt ſtar in the heavens, yet he is deſcribed with a gloomy look on melancholy occaſions. His office was to call Aurora, and he had the privilege of ſetting the laſt of all the ſtars. He is not ſeen on either of his horſes in any antique, but always appears either before the chariot of the ſun, with a torch, as Lucifer, or before the chariot of the moon, without a torch, as Heſperus [e].

MERCURY, as guiding a planet, is deſcribed by Lucan (l. i. v. 663.) as ſwift in his motion. It has been obſerved, that Mercury's make in general ſeemed to be all deſigned for lightneſs and diſpatch; an idea perhaps borrowed from his planetary character. He appears often in antiques as drawn by two cocks, as the mark of vigilance and alertneſs.

DIANA, among her various offices in the heavens, upon earth, and in hell, had the direction of the planet of LUNA, or the MOON. She is often repreſented on relievos, gems, and medals, with a lunar crown or creſcent on her forehead, and as

[e] This ſtar has four names among us, and had almoſt twice as many among the Romans. It may be called Venus, Phoſphorus, Lucifer, Heſperus, Veſperus, Veſper, and Veſperago. Theſe names are reducible to its three characters as a planet, or as the morning and evening ſtar. Met. xiv. v. 598. Æn. vi. v. 193. Met. xv. v. 190. Faſt. ii. v. 312. Stat. Theb. vi. v. 241. Met. xi. v. 272. Ovid. l. ii. el. 11. v. 56. Ovid (before Julius Cæſar's death) Met. xv. v. 790. Met. xi. v. 571. Met. iv. v. 629. Met. xi. v. 296.

drawn

drawn by ſtags or does, but commonly by horſes. The poets ſpeak of her chariot, and of her two horſes as perfectly white [f].

It is this Diana who is ſaid to have fallen in love with Endymion. If the occaſion of her love be conſidered, it may perhaps appear to have been a philoſophical amour, or platonic love, and ſo might not interfere with her character of chaſtity. However that be, ſhe is often ſeen on relievos deſcending to a ſhepherd aſleep, with a veil over her head [g].

APOLLO (or rather SOL) is ſpoken of by the poets more than all the reſt of the planets put together. They deſcribe his face as ſhining, and mark that particular brightneſs (before-mentioned) beaming from his eyes. They often talk of the corona radiata (or crown of twelve rays) on his head, and repreſent him as ſtanding in his chariot drawn by four horſes, with a whip,

[f] Propert. iii. el. 20. v. 18. Hence Horace calls her *Regina Bicornis*, Carm. Sæc. v. 35. Stat. Theb. i. v. 338. Faſt. V. v. 16. iv. v. 372. Rem. Am. i. v. 258. On a gem at Florence ſhe is drawn by two heifers, a particular not taken notice of by the poets of the good ages.

[g] By this a line in Flaccus becomes not only clear, but very deſcriptive too of her appearance, Argon. viii. v. 31. Probably this fable might be meant originally of the eclipſes of the moon; if ſo, her veil would be the moſt ſignificant part of her dreſs. See Catullus de comâ Beren. 64. v. 6.

or

or a flambeau, in his hand [h]. They often mention his chariot, and hint at the ſmallneſs of it. The harneſs ſeems to have been roſe-coloured, and ſtudded with precious ſtones, and the chariot itſelf of gold. They tell us the number, names, and even the colour of his horſes, which are deſcribed as full of life and fire, and breathing quick as they run along. His courſe is ſaid to lie between two fixed points; the firſt half is all up-hill, and the laſt all down-hill. He ſets out from the eaſtern, and drives into the weſtern ſea, where he is ſuppoſed to paſs the nights in the palace of Oceanus. He is imagined daily to drive his chariot over a tranſparent (or cryſtal) arch in the heavens, on which appear the tracks of his wheels as on a common road upon earth [i].

All

[h] Met. ii. v. 50. 231. Met. iv. v. 193. Ovid. Ep. iv. v. 159. Æn. xii. v. 164. Juv. Sat. xiii. v. 78. Stat. Theb. i. v. 28. Ovid. Ep. viii. v. 105. Met. ii. v. 152. Flac. V. v. 414. Met. ii. v. 399. Stat. Achill. ii. v. 289. The artiſts repreſent him with each, and for the moſt part naked; ſo that Flaccus dreſſing him in a coat of mail, with the ſigns of the zodiac wrought on it, and tied round him with a rainbow, is perhaps his own fancy, or poſſibly may be copied from ſome antient picture, Flac. iv. v. 95.

[i] Hor. Carm. Sæc. v. 10. Sil. xvi. v. 232. Hor. iii. od. 6. v. 44. Met. ii. v. 110. Stat. Theb. iii. v. 414. Met. ii. v. 154. Flac. V. v. 413. Faſt. ii. v. 72. Ovid. l. ii. el. 1. v. 24. The meaning of *purpureus* is not ſettled. It is uſed of fire, ſwans, and ſnow: ſo that it may not differ ſo much from *niveus* as may be thought, Met. ii. v. 87. 120. Stat. Achill. i. v. 436. Faſt. iv. v. 372. Vir. Geo. iii. v. 85. 360. Met. ii. v. 64.

Met.

All the parts of duration, from the greateſt to the leaſt, were repreſented as perſons by the artiſts and poets. Ovid (Met. ii. v. 30.) deſcribes them all as attendants on Sol.

ETERNITY indeed is not ſpoken of as perſonally by the poets, unleſs they meant this goddeſs by the name of HEBE, or eternal youth; but ſhe is variouſly repreſented by the artiſts [k]. Sometimes

Met. vi. v. 487. Stat. Achill. ii. v. 17. Met. ii. v. 258. Æn. xii. v. 115. Met. xv. v. 419. Æn. xi. v. 914. Stat. Theb. viii. 273. Met. ii. v. 133. The courſe of Sol is frequently repreſented in the ſame manner by the artiſts. He appears labouring up hill, or deſcending eaſily down. Sometimes the zodiac is over him, which falls in uſually with his head, to mark not only the month, but the particular part of the month, when any event happened. It was a common compliment to their emperors to place them in the zodiac, and even in the chariot of Sol himſelf; and in ſome figures of this kind, they might mark out the time of the year when ſuch an emperor died, by the part of the zodiac with which they had made him coincide. Where Phœbus's own head falls in with any ſign, it was probably meant to mark out the time of the year, as minutely as Ovid does, De Art. Am. i. v. 69. Ib. iii. 388.

[k] On a medal of M. Aurelius, Eternity, with a lighted flambeau in her hand, is carrying his empreſs to heaven. On the baſe of a remarkable relievo at Rome, Eternity is repreſented as a male, naked, and with expanded wings: it is a very noble figure. In his left hand is a celeſtial globe with a ſerpent winding about it, a very old and ſignificant emblem of Eternity, eſpecially when the tail comes round to the mouth. His eyes are lifted up towards heaven, whither he is carrying M. Aurelius and his conſort: and on each ſide of them appears an eagle flying towards the eaſt, the ſymbol of deification. At the bottom of the baſe on

times ſhe has the head of Sol in one hand, and of Luna in the other (which ſeems to anſwer to our ſaying, "as long as the ſun and moon endure") and ſometimes ſhe is ſitting on a globe, alluding perhaps to the heathen notion of the eternity of the world. Sometimes ſhe is repreſented by an elephant, or in a chariot drawn by an elephant, as a long-lived creature; ſometimes by a phœnix, or with one, as continually renewed. She appears too with a veil, to ſhow ſhe is impenetrable.

The MAGNUS ANNUS, or the GREAT PLATONIC YEAR, was a period of many thouſands of years, when all the heavenly bodies, as well as all things on earth, would be juſt as they were at the creation[1]. This revolution of ſo

on the left hand is the genius (as ſuppoſed) of Monte Citorio (where the relievo ſtood) reſting his head againſt an obeliſk with a ball on the top of it: and on the right is the genius of Rome looking upwards, and holding up her hand as admiring or praying. The Romans, in the attitude of praying, held up the palms of their hands open, as they do now in Africa. See Æn. i. v. 93. (of Æneas praying) Ibid. ii. v. 688. (of Anchiſes).

1 This period, according to Caſſini, is 24800 years; according to Tycho Brache, 25816; and, according to Ricciolus, 25920. The conſequence of this renovation of the world would be the return of the golden age; and therefore the higheſt compliment a poet could pay an emperor was to ſay, "The great period would "be compleated under his reign." The notion of a renovation of the world after a certain period was common among the philoſophers, and roundly aſſerted by the Stoics and Platoniſts, without giving any arguments for it. See Burnet's Theor. B. iv. ch. 3.

many

many ages is repreſented with ſome of the attributes of eternity itſelf. On a gem of Adrian at Florence, he appears with a fine look and long looſe robe. He holds his right hand upwards, and has the globe and phœnix in his left. He is incloſed by an oval (not circular) ring, to ſhow the great round of time over which he preſides [m].

The SÆCULA, or CENTURIES, are mentioned ſometimes perſonally by the poets, but they do not appear in any of the works of the artiſts.

The FOUR AGES, or GRADATIONS, of the life of man, infancy, youth, manhood, and old age, are not all ſpoken of as perſons by the poets of the better ages. They ſeem to have divided the life of man into youth (which was carried on to forty-five) and old age, which may claim all the reſt. Of both theſe they ſpeak as perſonages and deities [n].

The ANNI, or YEARS, are deſcribed as perſons, with a certain gliding and ſilent motion.

[m] The inſcription of *Temporum Reſtauratio*, ſo frequent on medals, and that of *Sæculum Aureum*, on this, had much the ſame meaning with Virgil's fine compliment in his famous Eclogue to Pollio.

[n] Met. vii. v. 241. Art. Am. l. ii. v. 670. Met. xiv. v. 143. Hor. Epod. viii. v. 3. Our author here explains a curious antient painting (found at the Villa Corſini near Rome) as relating to the four ages of man, Polym. p. 190.

There

There are ſome expreſſions which ſeem to imply, that Annus was repreſented with more dignity, and as moving along (ſilently though ſwiftly) in a chariot [o].

The SEASONS are all repreſented as perſons, both by artiſts and poets [p].

VER is a youth marked out generally by the coronet of flowers on his head, or the baſket of flowers in his hand. ÆSTAS is crowned with corn, or holds a ſickle in his hand. AUTUMNUS is uſually diſtinguiſhed by his crown of different fruits; and HYEMS by his crown of reeds, by the birds in his hand, or the beaſt at his feet; and by his being cloathed when the others are naked [q].

The

[o] Art. Am. iii. v. 62. Colum. de cult. hort. v. 160. Faſt. iii. v. 44. Stat. iii. Sylv. i. v. 136. Ovid. l. i. el. 8. v. 50. Some critics have changed here, out of ignorance, *annus* into *amnis*, and *equis* into *aquis*.

[p] They are often ſeen all together on relievos, medals and gems. Thus, on a medal of Commodus, they appear moving over a celeſtial globe, which lies by the goddeſs Tellus. The artiſts, as well as the poets, have ſometimes an eye to the four ages of life in their repreſentations of the ſeaſons. See Ovid. Met. xv. 213. where Ver is infantile and tender; Æſtas, young and ſprightly; Autumnus, mature and manly; and Hyems, old and decrepid.

[q] Met. ii. v. 27, 28. Hor. Epod. ii. v. 18. We may learn ſeveral ways of the artiſts repreſenting the ſeaſons from the poets, which appear not in the works we have. Autumnus was perhaps repreſented ſometimes as pouring fruit from his lap; ſometimes holding a vine-branch with ripe grapes on it in his hand. At other times

The MONTHS are ſpoken of perſonally by the poets, and particularly December is deſcribed in a drunken attitude [r].

DIES, or the DAY, was looked on as a divinity, and repreſented ſometimes like Sol, in a chariot [s].

Nox,

times he was painted, as all ſtained from the vintage, and with grey hairs and a wan look. Hyems as old and decrepid ſhould be either quite bald, or only with a few grey hairs; his look ſhould be rough, melancholy, and ſevere. He is ſlow in his motions, and ſhivers as he goes. He has icicles on his garments and hoar froſt on his head. His retreat in the warmer months was towards the north pole, and Virgil deſcribes Sol (perhaps from ſome picture or relievo) as driving him out of the ſight of men into ſome dark gloomy cave. See the following paſſages, Virg. Geo. ii. v. 521. Ovid. ex pont. l. iii. ep. i. v. 13. Colum. de cult. hort. v. 44. Met. ii. v. 29. Met. xv. v. 211. 213. Stat. l. ii. Sylv. i. v. 217. Met. xv. v. 212. Hor. l. iv. od. 7. v. 12. Met. xv. v. 212. Met. ii. v. 30. Faſt. iii. v. 235. Stat. l. iv. Sylv. V. v. 6. Virg. Geo. iv. v. 32. Bruma and hyems differ thus: hyems ſignifies the three whole winter months, bruma only the ſhorteſt day or winter ſolſtice. Hence December is called the month of Bruma. Faſt. i. v. 164. Mart. l. viii. ep. 41. Id. vii. ep. 95. Id. iii. ep. 38. Lucretius's deſcription of the Seaſons is one of his fineſt paſſages, and ſeems to have been copied from ſome antient proceſſion. Not one of his allegories is conducted ſo regularly as this, which makes it probable he did not invent, but copy it, Lucr. V. v. 746. Algus here ſeems to ſignify extreme cold, or ſhivering with cold, repreſented as a perſon—

Crepitans ac dentibus Algus.

r The Saturnalia were then celebrated, Stat. l. iii. Sylv. i. v. 19. Id. Sylv. vi. v. 7.

s Plaut. Bacchid. act. ii. ſc. 3. Met. ii. v. 25. Faſt. V. v. 550. Faſt. vi. v. 772. There was an early diſtinction of the civil

Nox, or the Night, is more diſtinctly mentioned in a perſonal character. She is crowned with poppies, and perhaps ſometimes with ſtars. Her appearance has ſomething venerable and majeſtic; ſhe has large dark wings, and a long robe. She is repreſented as riding in a chariot drawn by two black horſes, and every part of her ſtage is deſcribed by ſome poet or other [t].

The beginning of day-break was probably characteriſed under the perſon of Phosphorus; as the time from thence to ſun-riſing belonged to Aurora, or the Morning, who is variouſly deſcribed, though without confuſion. If we may judge by the poets, her complexion was ſuited by the painters to the occaſion. It was ſometimes of a lively red, ſometimes pale, and ſometimes more or leſs brown, according to the ſort of morning they intended to repreſent. Her ſkin (in their more beautiful pictures) ſhould be coloured like that of Venus Marina by Apelles, with ſomething not unlike the humid caſt, for which

civil day from midnight to midnight, and the natural day from ſun-riſe to ſun-ſet, Plin. Nat. Hiſt. l. ii. c. 49. Virgil, ſpeaking of the civil day, calls it *oriens*, a name not uſed much in his time, but which he choſe as more proper than ſol, or even dies, would have been, Æn. V. v. 740.

[t] Faſt. iv. v. 660. Met. xv. v. 31. 73. Man. V. v. 60. Æn. viii. v. 369. Sil. xv. v. 285. Stat. Theb. ii. v. 528. Stat. Theb. iii. v. 33. Æn. V. v. 721. Met. iv. v. 92. Æn. V. v. 837. Hor. ii. ſat. 6. v. 101. Stat. Theb. iii. v. 2. 33. Met. ii. v. 143. Tib. ii. el. 1. v. 90. The Egyptians called Nox the moſt antient of the gods.

that

that picture was ſo remarkable. Her robe ſhould be of a pale bright yellow, and ſhe ſhould have in her hand either a whip or a torch. Her chariot ſhould be of a fine roſe-colour with pearls of dew upon it, and the horſes cream-coloured or ſtrawberry [u].

HESPERUS, or the EVENING, is the ſame with Phoſphorus, or Lucifer, only with different attributes. The poets, as has been ſaid, give him a black horſe as Heſperus, and as Phoſphorus a white one. The artiſts diſtinguiſh him by a torch when he is the fore-runner of Sol [w].

The HORÆ, or HOURS, are repreſented by the poets in fine coloured or embroidered robes, glid-

[u] See the following paſſages, Ovid. Art. Am. iii. v. 84. Met. vii. v. 705. Vir. Geo. i. v. 447. Stat. Theb. vi. v. 27. Faſt. iii. v. 404. Ovid. l. i. el. 13. v. 2. 10. *Manus purpureæ* here anſwers to the Greek ροδοδακτυλος. Ovid, in ſpeaking perſonally of Aurora, calls her Roſcida (Conſol. ad Liv. v. 282.) Even her hair too, like Venus's, might be painted dropping, Faſt. iii. v. 404. Stat. Theb. ii. v. 136. De Art. Am. iii. v. 180. Faſt. iv. v. 714. That *lutea* ſignifies a pale yellow, or ſulphur-colour, is plain from Ovid, Met. xv. v. 351. Stat. l. v. Sylv. iv. v. 10. Faſt. iv. v. 944. Faſt. V. v. 160. Æn. vii. v. 26. Æn. xii. v. 77. Ovid. l. i. el. 13. v. 2. Faſt iv. v. 712. Met. vii. v. 704. Met. xv. v. 191. Met. ii. v. 145. This goddeſs ſeems to have been repreſented as driving Nox and Somnus from her preſence (Stat. Theb. vi. v. 27.) and chacing the conſtellations out of heaven (Stat. Theb. viii. v. 274.) The laſt ſeems to be a ridiculous ſubject for a picture, as the other might be a fine one.

[w] Cic. de Nat. Deor. l. ii. p. 37. Faſt. ii. v. 312. Met. xv. v. 190.

ing

ing on with a quick and easy motion as they appear in Guido's Aurora. Ovid mentions them as ſtanding at equal diſtances about the throne of Sol. Others make them attend that deity at his ſetting out, or at his coming in. All agree in deſcribing them as attendants on Sol; and therefore it was that ſome of them were always ſtationed with Janus at the gate of heaven, as ready to accompany the chariot of Sol in his daily courſe [x].

JANUS preſided over the gates of heaven, and was therefore repreſented ſometimes with a ſtaff in one hand, and a key in the other. When ſupplications were made to any god, Janus was firſt invoked, becauſe it is he who was to give acceſs to the prayers, even to Jupiter [y]. He was conſidered as the moſt antient of beings, and as

x Faſt. V. v. 218. Stat. Theb. iii. v. 410. Met. ii. v. 119. This gliding motion is attributed to all the deities preſiding over any part of time, Ovid. de Art. Am. iii. v. 65. Met. ii. v. 26. Flac. iv. v. 94. Stat. Theb. iii. v. 414. There is a known relievo at Rome, (publiſhed by Bartoli in his Admiranda) the figures whereof have been taken only for ſo many ladies dancing for their own diverſion; but our author takes them to be the Horæ, from their poſition and attitudes. Their hands are mutually joined, they are placed in a ſtrait line; ſome ſeem coming towards you, and others going from you, and they ſtand at equal diſtances; all which agrees with the manner in which the hours ſhould be repreſented.

y Faſt. i. v. 125. Macrob. Saturn. l. i. c. 9. Faſt. i. v. 96. Juv. Sat. vi. v. 393.

comprehending the whole univerſe. In the Saliari verſes he had the title of the God of Gods [z].

Janus is diſtinguiſhed by his double form. He had ſometimes two, and ſometimes four bodies, given him [a]. His buſts, or two heads, are very

[z] Poſſibly in their moſt ſecret mythology, they might mean Space by this deity. An open arch, or an opening, was called Janus; as the opening to a houſe was named Janua. As this ſhews his relation to Space, ſo his including all things ſhows his relation to infinite ſpace. His repreſenting Space may account for the epithet *Junonius*, Juno among the Romans ſignifying the air. His name Patultius might relate to the ſame idea, Macr. Sat. l. 1. 9.

[a] Hence he is called Geminus; and hence Statius, in a moſt ridiculous deſcription, makes Janus lift up all his hands, and ſpeak with both his mouths at once, Stat. iv. Sylv. i. v. 20. There is a buſt of Janus Quadriformis on a bridge at Rome, from whence the place is called *Quatre Capite*. In ſome figures of him on medals, he has but one body with four heads. Under this ſort of figure, which looks every way, they meant perhaps to expreſs his preſiding over Space; as his figures with two faces, one looking backward, and the other forward, might denote his preſiding over Time, Mart. l. viii. ep. 8. As the beginning of the year was under the diſpoſition of Janus, ſo the entrance into the conſulſhip was of courſe under his protection. This is frequently alluded to by the poets. Hence he has in ſome figures the conſular faſces in his hands. Claudian, in his deſcription of a venerable old perſonage in his cave of eternity, whether he means Janus or Time, has given him attributes, which the poets of the allowed ages had no idea of. See the whole remarkable paſſage, De laud. Stil. ii. v. 457.

pa. 38
1.

pa. 59
2.

pa. 112
3.

pa. 119
4.

common; eſpecially on the medals which have the double head of Janus on one ſide, and part of a ſhip on the other [b]. His faces in all the antiques are both alike, and both old; and yet ſome moderns, even in Italy, give Janus a young and an old face, expreſsly contrary to what Ovid ſays.

Janus's preſiding over peace and war has no relation to his mythological character as the god of ſpace or time; but was wholly founded upon an old Roman legend [c].

[b] Theſe were ſo very old, that in Ovid's time the figures were almoſt worn out with age, Faſt. i. v. 235. Their numbers now make them not valued. Was there but one left, it would doubtleſs be deemed as great a treaſure as an Otho; eſpecially as they are ſo much talked of by the poets, from whom it may be proved, that the Roman children played with them at *heads* or *ſhips*, as our's do now at *croſs* or *pile*, Macrob. Saturn. l. i. c. 7.

[c] As the Romans were engaged with the Sabines near one of their gates, the ſoldiers left to guard the city, ſhut up the gate for fear of the worſt. The gate immediately opened again of itſelf. This was repeated ſeveral times. Meanwhile there came a ſudden alarm, that the Romans were entirely defeated. The guard, ſeized with a panic, fled away, leaving the gate wide open. Soon after ſome Sabine troops advancing, haſtened to the gate, when lo! a ſudden flood of water iſſued out of Janus's temple, and ruſhing on through the gate, overwhelmed them all. As a memorial, the gate was called Janualis; and in all their wars the gates of Janus's temple were left open, for the god to come out the more eaſily to their aſſiſtance. This cuſtom of opening the gates in war, and ſhutting them in peace, probably gave the Romans the thoughts of placing in Janus's temple the

ſtatues of peace and war; as that gave the poets the idea of war being confined, and peace ſecured by Janus, who otherwiſe would have had nothing to do with them. This legend was probably believed by the vulgar, like thoſe of the Roman catholics, but the wiſer ſort, particularly Virgil, was of another opinion, as appears from the much earlier account he gives of this matter Æn. vii. v. 601—622. See Macrob. Saturn. l. i. c. 9.

BOOK V.

The BEINGS *ſuppoſed to inhabit the* AIR.

AS the figures of the winds are very ſcarce, even in Italy [a], recourſe is here had to the Greek repreſentations of the wind-deities, in the famous temple at Athens [b].

Theſe deities are all flying on, but with more or leſs ſwiftneſs, according to the different effects each wind has in thoſe parts.—1. SOLANUS, or the EAST-WIND, holds ſeveral ſorts of fruits in

[a] One or two appear on ſome relievos of the fall of Phaeton. The four capital ones were found (about two centuries ago) in digging to lay the foundation of St. Lorenzo in Lucina, which, by the careleſſneſs of the monks, are entirely loſt. The only good one is in the Capitoline-gallery.

[b] The antients (as Vitruvius obſerves, l. i. c. 2.) with great propriety adapted the temples, to the character of the deities, to whom they were dedicated. The temple of Venus was to be beautiful, and Juno's majeſtical; Hercules looked beſt in one of the Doric order, which would have been improper for a Zephyr. The tower of the winds at Athens (ſo much talked of by travellers) was a beautiful octagon. On the top of it ſtood a marble pyramid, with a brazen triton on the point of it, holding a ſwitch in his right hand, wherewith, as he turned about, he pointed at the wind then blowing. The tower remains entire, the weather-cock excepted. On each ſide is a figure, extremely well carved, of a wind, repreſenting the nature of that wind for which it is deſigned.

his lap; moſt of which (if not all) were of foreign growth, and brought to Greece from the eaſt.—2. EURUS, or the SOUTH EAST, is flying on rather more impetuouſly, as appears by the agitation of his garments.—3. AUSTER, or the SOUTH-WIND, and,—4. AFRICUS, or the SOUTH-WEST. Theſe are all repreſented as young, larger than the life, and bending forward. —5. ZEPHYRUS, or the WESTERN WIND, is a beautiful youth, almoſt naked, and gliding on with the gentleſt motion, with a little baſket of ſpring-flowers in his hand.—6. CORUS, or the NORTH-WEST, is elderly, and with a beard. He is dreſſed ſo as to defend him againſt the cold, and pours water from a vaſe in his hand.—7. SEPTENTRIO, or the NORTH-WIND, reſembles Corus in age and dreſs, but has no vaſe, and as more affected with the cold he holds up his mantle before his noſe and mouth.—8. AQUILO, or the NORTH-EAST, is elderly too. He holds a plate of olives in his hands, which grow in great plenty about Athens.

The Romans, in Pliny's time, chiefly followed this diviſion of the winds, with a farther ſubdiviſion into twelve [c]. But the moſt antient, and which was followed by the Roman poets, was the diviſion into four. There are others indeed mentioned, but theſe four deities of the winds are conſidered by them as the chief of all the reſt.

[c] Plin. Nat. Hiſt. l. ii. c. 47.

1. EURUS,

1. EURUS, or the genius of the EAST-WIND preſided over all the eaſtern quarter of the heavens. By one deſcription, he looks as delighted; and in another, he is playful, or wanton. He is ſometimes impetuous, and ſometimes diſordered with the ſtorm he has been driving along the ſea. From ſome expreſſions he ſeems to have been repreſented on horſeback, or perhaps in a chariot whirling through the air [d].

2. AUSTER, or NOTUS, the genius of the SOUTH-WIND, was the chief director of the ſouth. He is deſcribed as large, and old, with grey hair; of a gloomy countenance, with clouds about his head, and as the diſpenſer of heavy ſhowers and great rains. He has duſky wings, and a full dark robe [e].

[d] Met. i. v. 66. Æn. ii. v. 417. Ovid. Her. Ep. xi. v. 14. Hor. l. iv. od. 4. v. 44. Flac. Arg. i. v. 613. *In equis* ſignifies a perſon's being in a chariot; and ſo may *equitare* too. *Equi* ſeems to imply the ſame, when uſed of the winds. See Flac. Arg. i. v. 611. and Æn. ii. v. 417.

[e] Met. i. v. 268. Ovid means his robe here by the word *ſinus*, which ſignifies a flowing robe. Hence *ſinus fluentes*, Æn. i. v. 320. Volumina is uſed for a large robe, Stat. Theb. i. v. 352. Virgil ſeems to allude to the gloomineſs of his countenance when he ſays, *Quid cogitet humidus auſter*, Geo. i. v. 462. Some commentators (never conſidering the wind in a perſonal character) are for changing *cogitet* into *cogat* or *concitet*, without the leaſt authority. See ſeveral deſcriptions of Auſter, Vir. Geo. iii. v. 279. Flac. Arg. i. v. 612. Juv. Sat. V. v. 101. Theſe ſeem to allude to ſome paintings of old, or are at leaſt good hints for a picture now.

3. ZEPHYRUS, or the WEST-WIND, preſided over the weſt, and is the mildeſt of all the wind-deities. His perſonal character is youth and gentleneſs. Ovid deſcribes him, with the Zephyrs his attendants, as taking care of the flowers that adorned the earth in the golden age. Lucretius, in his proceſſion of the ſeaſons, makes Zephyrus and Flora joint attendants of the ſpring; and Ovid deſcribes his falling in love with Flora, which ended in a marriage[f].

4. BOREAS, or the NORTH-WIND, directed the north, and was the rougheſt of them all. From the coldneſs of the climate over which he preſided, he is called "the ſhivering tyrant." Ovid ſays he is almoſt always rough, and in a paſſion; and deſcribes him in the account of his rape on Orithya, as hardening ſnow and diſpenſing hail-ſtones; as one great cauſe of lightening and thunder, and the ſole cauſe of earthquakes. He ſays that he moves on, encompaſſed with dark clouds in the heavens, and in a thick cloud of duſt over the earth[g].

[f] Flac. Arg. i. v. 612. Met. i. v. 108. Lucr. V. v. 736. Faſt. V. v. 212.

[g] Met. vi. v. 711. 686. 707. This deſcription of the characters of the four principal deities of the winds would make a good contraſt in a picture. Eurus ſhould be of a lively and briſk air—Auſter, gloomy anadg ed—Zephyrus, young and charming—Boreas, old and angry.

Of

Of the other four winds, in the diviſion of eight, Solanus is not mentioned by the Roman poets, who ſeem to have given up his place entirely to Eurus. Africus, or the ſouth-weſt, is deſcribed as having dark wings, and Corus, or the north-weſt, as ſpreading out his duſky pinions, and driving on a ſtorm of ſnow againſt Hannibal in his paſſage over the Alps. Ovid ſpeaks of Hyems as trembling at the preſence of Aquila, or the north-eaſt [h].

Theſe wind deities were all brothers, ſons of Aſtræus, the elder brother of Saturn, by Aurora. Though the poets generally repreſent them with wings, in the few remains of the artiſts they have ſometimes none. Their uſual manner of blowing was not by diſtorting their faces ſo as our modern painters and ſculptors imagine. They are deſcribed with flabra or wreathed trumpets to blow with, not unlike the twiſted ſhells of the Tritons [i].

Beſides the general attributes of wings and flabra, the particular deities of the winds had

[h] Sil. xii. v. 618. Sil. iii. v. 524. Ovid, Ibis, v. 201.

[i] Faſt. V. v. 203. Met. i. v. 60. They are winged on a ſarcophagus, repreſenting the fall of Phaeton in the Borgheſe gardens, and without wings on the ara ventorum in the Capitoline gallery at Rome. The attribute of the Flabrum is hinted at by ſome of the poets, and expreſly ſpoken of by others, Met. i. v. 59. Propert. l. ii. el. 27. v. 12. Lucr. vi. v. 427. Petron. p. 259.

others, according to their reſpective characters; ſuch as the little vaſe, or water-pot, which, in the hand of a wind-deity, denoted the rain he brought with him. Auſter probably (like the Athenian Corus) was ſo repreſented [k].

The AURÆ, or AIR-NYMPHS, are marked out by the veil which they hold in their hands and which flutters arch-wiſe over their heads [l].

[k] Stat. Theb. i. v. 352. The ſmallneſs of the vaſe does not hinder its ſignifying heavy ſhowers: for Aquarius (who was ſuppoſed to be the cauſe of the heavy rains about the winter-ſolſtice) has ſuch an one on the Farneſe-globe, Hor. l. i. Sat. i. v. 36. Vir. Geo. i. v. 211. This vaſe perhaps is the ſame with the Roman *urceus*; notwithſtanding the ſmallneſs of which, Petronius uſes the expreſſion, *Nimbus urceatim detumens*, for a violent ſhower. The vaſe only ſhows that the rain poured down, not in drops, but in a continued ſtream. It is probable there were many others under each of theſe principal winds, who had their name from their chief, and ſome who were diſtinguiſhed with particular names, ſuch as Vulturnus, and the Eteſiæ, or gentler ſort of northern gales, Æn. iii. v. 120. Geo. ii. v. 339. Æn. i. v. 52. Geo. ii. v. 334. Lucr. V. v. 744. 741. Hor. l. iv. od. 12. v. 4. By comparing Lucretius and Horace together, the Eteſian or Thracian gales might blow about the cloſe of the ſpring. Cicero, in ſpeaking of the Eteſian gales, uſes expreſſions which would be ſcarce juſtifiable, unleſs grounded on the winds being repreſented as perſons among the Romans. See Cic. l. xii. ep. 25.

[l] That the Romans uſed the word *aura* perſonally, is evident from Pliny, Nat. Hiſt. l. xxxvi. c. 5. where he ſpeaks of the ſtatues of the two Auræ; and from the ſtory of Cephalus and Procris: for, if Aura had not ſignified a young lady, as well as a gentle breeze, Cephalus's ſaying, *Aura veni*, could not have made Procris jealous, Met. vii. v. 823. Our word *air* ſignifies the element, and never a perſon—*Sylph* means always a perſon—*Zephyr* is uſed for both.

Though

Though theſe deities are not to be found in any ſtatues, they are very often to be met with in the paintings of the antients, and eſpecially on ceilings, the propereſt place for them[m]. There is no great variety in the characters of theſe nymphs. They are all light and airy, generally with long robes, and in the attitude of flying, ſome with, and ſome without, wings. They flutter about as diverting themſelves in the light and pleaſing element aſſigned to them. In ſhort, they are all ſo many Sylphs, ſportive happy beings in themſelves, and well-wiſhers to mankind[n].

[m] There were a great many drawings of them in Dr. Mead's collection, which were taken by Bartoli on the ſpot, as the paintings were diſcovered.

[n] From what is ſaid here and elſewhere, one may learn, that the Romans made perſons of ideas and things, which we have not been uſed to conſider in that light. In the preſent caſe, beſides the number of winds, and of breezes, which are turned into gods and goddeſſes, they had other ſuppoſed inhabitants of the air. The winds, in their ſcheme, were capable of having ſons and daughters, (Met. vi. v. 713.) and who can determine how far their families might run on? Every cloud might be a goddeſs; which would account for Juno's cheating Ixion, as the ſuppoſing Aura a perſon, does for the jealouſy of Procris. Bad weather, as well as good, were divinities; and there were ſet forms of prayer even to tempeſts. Dark and damp weather, froſt, cold, and heat, are ſpoken of as perſons. Æn. iii. v. 120. Cic. de Nat. Deor. l. iii. p. 70. Flacc. Arg. i. v. 654. Lucr. V. v. 745. 746. 740. Ariſtophanes introduces the clouds as perſons, or cloud-

Over all theſe inhabitants of the air, proper rulers were placed by the poets. Over the roughe winds preſided Æolus, who appears not in any gem, medal, relievo, or picture, of the antients. They deſcribe him of an angry temper, and rough look, ſitting in a vaſt cave, with his ſubjects ſettered, or chained down about him. Theſe he was ſuppoſed to let out for a ſtorm, and to ſhut them up again after it [o].

Juno preſided over the air; and in that character ſhe is repreſented on a Greek medal, in a light car drawn by peacocks [p]. The Auræ, or air nymphs, may very well be ſuppoſed to be her ſubjects [q].

cloud-nymphs, one of which was mother to Phryxus and Helle, Met. xi. v. 195. Thunder and lightening were repreſented as perſons by the beſt Greek painters, Plin. l. xxxv. c. 10.

[o] Ovid. Her. Ep. xi. v. 15. Æn. i. v. 57. Flac. Arg. i. ver. 597. 610. 654. Æn. i. v. 81. 140. Juvenal, in his ſatire againſt Xerxes, ſays, he was a greater tyrant than Æolus; for, not content with whipping Corus and Eurus, he fettered their preſiding god, Sat. x. v. 182.

[p] She appears on the medal as almoſt naked, whereas the Romans dreſſed her like their own matrons. It is obſervable, that the epithet of λευκωλενος given to Juno by Homer, is never imitated by any Latin poets.

[q] When, therefore, Virgil makes her ſpeak of the fourteen nymphs, her choſen attendants, they were, probably, ſo many Auræ, eſpecially as ſhe offers one of them for a wife to Æolus. Æn. i. v. 75.

Jupiter

JUPITER is almoſt as well known for being a chief ruler of the air, as for being the huſband of Juno. His province was to direct the rains, the thunders and lightenings. The figures of Jupiter, as diſpenſing thunder and lightening, have already been conſidered.

The JUPITER PLUVIUS, or the diſpenſer of rain, is no where repreſented, except on a medal (where he is ſeated in the clouds, holding up his right hand, and pouring down a ſtream of hail and rain from it on the earth, while his fulmen is held down in his left) and on the Trajan and Antonine pillars. On this laſt, as well as on the medal, he appears with an elderly and ſedate look; and holds out his arms almoſt in a ſtraight line each way. The wings given him on the pillar relate to the original and principal character of Jupiter, of preſiding over the air. His hair and beard are all ſpread down by the rain, which deſcends in a ſheet from him, and falls for the refreſhment of the Romans, whilſt their enemies are repreſented as ſtruck with the lightenings, and lying dead before them [r].

There

[r] This repreſentation was in memory of the great deliverance of *M. Aurelius*, in a battle with the Marcomani. The Romans being almoſt ſpent with heat and thirſt, and on the point of being defeated, on a ſudden the ſky was overcaſt, and a violent ſhower fell, which greatly refreſhed the Romans; at the ſame time that the lightenings (which ſeemed to point at their enemies breaſts) helped to intimidate and defeat them. This had ſo

There was ſcarce any character of Jupiter that was more capable of giving ſublime ideas to the artiſt than this of the Jupiter Pluvius. For though on the medal and Antonine pillar, he is all calm and ſtill, yet on the Trajan he appears much more agitated; and the Roman poets (whoſe works are counter-parts to thoſe of the artiſts) not only ſpeak of Jupiter as deſcending in violent ſhowers, but as all ruffled too with the winds

much the air of a miracle, that it has been challenged as ſuch both by Chriſtian and heathen writers.

This Jupiter Pluvius may help to explain a paſſage of Lucan, ſpeaking of the power of the Theſſalian witches,—*nebulas nimboſque ſolutis excuſſere comis*; where he meant to deſcribe them not only with their hair looſe, but as pouring the ſhowers from it, as Jupiter is repreſented, Lucan, l. vi. 469.

That Jupiter often aſſiſted their armies by ſudden ſtorms of rain was a notion early received by the Romans. Livy mentions two inſtances, one in the 284th year of the city (l. ii. cap. 62.) and another againſt Hannibal, when he had drawn up his army before the gates of Rome. This, by the hiſtorians, was reckoned ſupernatural. Livy, l. xxvi. cap. 11. Flor. l. ii. cap. 9. Silius aſcribes it to Jupiter Capitolinus, Sil. xii. v. 625. Beſides the figure of Jupiter in his chief temple there was another, on the outſide of it, on the top of the dome, ſtanding in his chariot, and, probably, with the fulmen in his hand. Silius makes him diſcharge this at Hannibal, as Florus ſeems to make the ſtorm come from the ſame quarter. By what follows in Silius, this figure held the ægis in his left hand, Silius, xii. v. 725. This was one of the oldeſt ſtatues in Rome, and was firſt made of earth, but was afterwards caſt in ſome richer metal. Plin. Nat. Hiſt. l. xxxv. cap. 12. Liv. l. x. cap. 23.

that

that uſually attend them [s]. Silius writes quite into poetry, when he is treating this ſubject: and one of the fineſt paſſages in the Æneid relates to the ſame. It is where Evander is pointing out the Capitoline-hill to Æneas, which Virgil ſuppoſes Jupiter to have choſen for his peculiar reſidence, before his temple, or even Rome, was built. The poet deſcribes his appearance there in all the majeſty of clouds and darkneſs [t].

Iris, or the genius of the rainbow, was reckoned the daughter of Thaumas, or Admiration [u]. The poets ſpeak of her both as handſome, and as finely dreſſed. They make her the meſſenger of Juno, as Triton was of Neptune,

[s] Virg. Geo. i. v. 418. Hor. l. i. od. 16. v. 12. Æn. ix. v. 671.

[t] Æn. viii. v. 354. See Milt. Par. Loſt. ii. ver. 268. Deuter. iv. 11. See Pſal. xviii. v. 7—11. where the majeſty of darkneſs is moſt ſublimely expreſſed. Indeed the idea of darkneſs is, in itſelf, exceedingly fit for majeſty. There is ſcarce any thing of a more ſolemn and venerable turn than the profound ſtillneſs of midnight. And this, probably, was yet more ſtriking to the heathens of old, for they (beſides what they naturally felt, as well as we) looked upon darkneſs as one of the moſt antient and reſpectable of all their deities. Several nations held Nox and Chaos to be the eldeſt of their gods. Virg. Geo. iv. v. 347. Faſt. i. v. 455. Ovid. Ibis, v. 73.

[u] Met. xii. v. 303. The poets call her *Thaumantis*, and *Thaumantia Virgo*, quia (ſays Cicero) ſpeciem habet admirabilem, De Nat. Deor. iii. p. 70.

or Mercury of Jupiter. She has wings to ſhow her diſpatch. She is largely deſcribed by Statius with a zone, which has all the beautiful colours we ſo much admire in the rainbow [w].

The goddeſs FAME is deſcribed by the poets as winged, and hurrying on with a buſy motion. Virgil makes her a growing figure; a thing beyond the power of painting or ſculpture to expreſs, and which is even hard to conceive [x]. He gives her a great many eyes, ears, tongues, and mouths, ſo may well call her (as he does) a horrid goddeſs, and a monſter. Statius dreſſes her in a robe, wrought all over with murders, battles, and ſieges. Ovid deſcribes her court and attendants. He places her palace in the middle of the world, between heaven and earth, where

[w] Æn. ix. v. 5. 15. Met. i. v. 270. Stat. Theb. x. v. 83. 123. She is repreſented in the Vatican Virgil in the attitude of flying to deliver a meſſage from Juno to Turnus. She has a glory round her head, is ſurrounded with clouds, with a veil which ſhe holds in each hand, and which circles over her head, as emblems of her bow, and of her being an inhabitant of the air.

[x] See Æn. iv. 177. 180. Ib. ix. v. 474. Stat. Theb. ii. v. 209. There are but two inſtances, beſides this, of growing figures. They are both in Virgil; one relates to Tiſiphone (Geo. iii. v. 553.) and the other to Alecto; where he ſays, "as "that fury looked at Turnus, *her face grew larger and larger.*" Æn. vii. v. 448. This is, perhaps, the greateſt inſtance of imagination in all his works. There is a little braſs ſtatue of Fame at Florence, with its wings ſpread out, the upper part of which is ſtudded with eyes.

ſhe

ſhe ſees all that paſſes therein. Virgil ſays ſhe flies about by night, and ſits on her palace, or other eminence, by day [y].

y Æn. iv. v. 183. It is likely ſome low painters of old (like ſome moderns) repreſented Fame with eyes and ears all over her body, even to her fingers' ends; for which Lucian ſeems to ridicule them, T. ii. p. 765. Æn. iv. v. 195. 181. Stat. Theb. iii. v. 431. Fame is here repreſented as running on before the chariot of Mars, which is driven by Bellona. Theb. vii. v. 73. Met. xii. 55. 61. 431. Æn. iv. v. 187. Mars (as all the great warriors of old) had one to drive, that he himſelf may be at full liberty to fight.

BOOK VI.

CHAP. I.

The DEITIES *of the* WATERS.

THE different ranks ſettled among the antients for the water-deities have not been put in ſo clear a light as they might eaſily have been. They may be all diſpoſed in the following manner: 1. Oceanus and Tethys as governors of the whole world of waters; and Neptune and Amphytrite as rulers of the Mediterranean, or inland, ſeas, with the Venus Marina. 2. Triton, Proteus, and Glaucus. 3. The progeny of Oceanus, as Nereus, Doris, and all the Oceanitides. 4. The Neptunines, or Neptune's deſcendants. 5. The Nereids, or deſcendants of Nereus. 6. The adventitious or made gods, ſuch as Ino, Palæmon, and the like.

OCEANUS and his wife TETHYS, the rulers of the watery world, are both ſpoken of by the poets; but they ſay little that is deſcriptive of them [a]. There is no figure of Tethys; but Oceanus probably is repreſented on ſarcophaguſes, where-

[a] Virg. Geo. iv. ver. 382. Catull. ad Gell. 85. ver. 6. Virg. Geo. i. ver. 31. Faſt. V. ver. 22. Met. ii. ver. 513.

ever

ever Tellus and a water-deity are oppoſed to one another, and on relievos, where the four elements are expreſſed by perſons.

NEPTUNE, on a common medal of Adrian, is ſtanding, as he was generally repreſented, with his trident in his right-hand. This was his peculiar ſceptre, and ſeems to be uſed by him chiefly to rouze up the waves: but he ſometimes laid it aſide, when he was to appeaſe them, though he reſumed it on occaſion [b]. He holds a dolphin in his left hand, and reſts one of his feet on part of a ſhip, to ſhow he preſides over the inland ſeas, more particularly over the Mediterranean, which was the great and almoſt only ſcene for navigation among the Greeks and Romans. His aſpect is majeſtic and ſerene (as it is in all his good figures) and is ſo deſcribed by Virgil, even when he is repreſented as in a paſſion [c].

The poets have generally delighted in deſcribing Neptune as paſſing over the calm ſurface of

[b] Met. vi. ver. 77. Flacc. Arg. i. ver. 680. Met. xii. ver. 580. The trident is called *triplex cuſpis*, and Neptune himſelf *Tridentifer*. Met. xii. ver. 594. viii. 595. Met. i. ver. 331. Virgil makes him ſhake Troy to its foundation with his trident. Æn. ii. ver. 612. and Ovid ſays, that with the ſtroke of it, the waters of the earth were let looſe for the general deluge. Met. i. ver. 284.

[c] See Val. Max. Mem. lib. viii. cap. 11. Met. viii. ver. 604. Æn. i. ver. 127. Juvenal (ſat. xiii. ver. 81.) calls him *Pater Ægei*, becauſe his chief reſidence was in a cave in the port of Tænaros in that ſea. Stat. Theb. ii. ver. 47.

the

the waters, in his chariot, drawn by ſea-horſes, with a Triton ſometimes on each ſide, as guiding thoſe that draw the chariot[d].

AMPHITRITE, the wife of Neptune, is no where expreſsly deſcribed, as a perſon, by the poets; neither is there any undoubted figure of her, though ſhe ſeems to be repreſented ſometimes with Neptune in his chariot[e].

The VENUS MARINA, or SEA-VENUS, called by the Greeks, Venus Anadyomene, ought to be placed in the higheſt claſs of the deities of the ſea, in reſpect to her more exalted character when conſidered among the great celeſtial deities. The moſt celebrated picture in all antiquity was that of this Goddeſs, by Apelles[f]. Though

[d] The fine original deſcription is in Homer, from whence Virgil and Statius have copied it. Æn. i. v. 155. Stat. Achil. i. v. 60. The make of the ſea-horſe, as deſcribed by Virgil, is frequent on gems and relievos. Stat. Theb. ii. v. 47. Id. V. v. 708. Flac. Arg. i. 680.

[e] There is a paſſage in Ovid in which it is doubtful whether he ſpeaks perſonally or literally of her, Met. i. ver. 14. As to her figure, ſee Muſ. Flor. vol. ii. pl. xlviii. 4.

[f] He is ſaid, in drawing it, to have uſed for his model Campaſpe, his favourite miſtreſs, who was given him ſo generouſly by Alexander the Great. Plin. l. 85. c. 30. This picture came afterwards to the Romans, and was probably, for ſome time, in the noble collection in the palace of Auguſtus (Ovid. Triſt. ii. v. 521.) though placed afterwards by him, in the temple dedicated to his predeceſſor Julius Cæſar. It was quite decayed in Pliny's time.

the

the original has been ſo long loſt, ſeveral ſtrokes copied from it, are to be ſeen in the Roman writers who enjoyed a ſight of it, and have marked out ſome of its beauties. In them ſhe appears as juſt born from the ſea, complete at once in her form, with all her beauties freſh about her, and with her body as ſtill wet and humid from the waves which produced her [g].

Venus is ſeen more frequently under the character of the Venus Marina than under any other [h]. The moſt famous Venus of Médici is not only formed as juſt come out of the water, but has a dolphin at her feet, to determine what Venus ſhe is. There is another beautiful figure of her, on

g Some of theſe paſſages are ſo ſtrong that they might have helped a Raphael or a Correggio to have reſtored this loſt beauty of Apelles to the world. Perhaps Titian had thoroughly conſidered ſome of them before he drew his beautiful Venus, now in the collection of the duke of Orleans, at Paris. From theſe paſſages it appears, 1. That this Venus ſhould be without drapery. Ovid, Aer. Epiſt. 7. v. 60. Faſt. iv. v. 143. 2. That her hair (the fineſt poſſible) ſhould be very wet, and her body humid and ſhining. Ovid, ex Pont. l. iv. ep. i. v. 30. Id. Am. l. i. el. 14. v. 34. Id. Triſt. l. i. v. 528. 3. That the colouring might have been borrowed from Tibullus's Apollo (Tibul. l. iii. el. iv. v. 34.) had not Cicero given ſo ſtrong an idea of it in this picture itſelf. Cic. de Nat. Deor. l. i. p. 16. In the collection of Greek epigrams, there are ſeveral relating to Apelles's Venus, two of which ſpeak of her holding up her hair, and the water flowing from it.

h The figures repreſenting her as juſt coming from bathing, as well as many others, ought, probably, to be ranked under this head.

a relievo

a relievo in the Mattei palace, where ſhe ſits in a graceful poſture, on a ſhell held up by two Tritons. She holds up her long hair in each of her hands, from which the water diſtills into the ſhell, and from thence into a baſon below *.

This goddeſs ſeems to retain her dignity as a celeſtial deity, even when ſhe is repreſented as a deity of the waters. She has two ſea-gods of exalted degree to attend her, whoſe office ſhews their inferiority, as their looks ſhew their reſpect and admiration.

Of theſe ſea-gods and TRITONS there were ſeveral, but one chief over all, diſtinguiſhed as the meſſenger of Neptune, as Mercury was of Jupiter, and Iris of Juno. TRITON is repreſented, both by the artiſts and poets, with his upper part human, and his lower like a fiſh [i]. He often appears with his wreathed trumpet in his hand, with which he was ſuppoſed to convene all the wa-

* This idea was in all reſpects extremely proper in a fountain-ſtatue. It may here be obſerved how much the antients excelled the moderns in the juſtneſs and ſimplicity of their ideas for fountain ſtatues. Statius ſeems to allude to ſuch a Venus in two lines which are not well underſtood without it. Stat. l. i. Sylv. 2. v. 118.

i Stat. l. iii. Sylv. 3. v. 82. He ſeems to have given him ſcales, even on his human part. Where this was done with judgement, there was room to ſhew great art in making it difficult to diſtinguiſh where the brutal part ended, or where the human began. Met. i. v. 334. Æn. x. v. 212.

ter

pa. 122.
1.

pa. 126.
2.

pa. 129.
3.

pa. 132.
4.

ter deities, when their monarch wanted their aſſiſtance or counſel. It was ſometimes a real ſhell, and ſometimes formed of ſilver or other metal. With his trumpet he gave the ſignal to all the rivers to retire into their channels after the deluge [k].

PROTEUS, as well as Triton, was by Neptune advanced to a high charge. His diſtinguiſhing character was the power of changing his form; a character more manageable by the poets (who could deſcribe him in all his various ſhapes, with the tranſition from one to another) than by the artiſts, who could ſhow him only in his own form, or ſome one alone of all his tranſmutations. Virgil, of all the poets, has deſcribed him the moſt fully. He gives the character of his perſon, and the deſcription of his cave, with his ſea-herds about him. He repreſents him as tending them on ſhore; as plunging himſelf into the ſea; and as riding over the ſurface of it. He marks out, briefly indeed, but in a very pictureſque manner, the whole ſeries of the tranſmutation of this changeable deity [l].

GLAUCUS,

[k] At a naumachia, in the time of Claudius, juſt as the adverſe fleets were ready for battle, a ſilver Triton, prepared for the purpoſe, roſe ſuddenly out of the water, and blew his trumpet, as a ſignal to engage. Suet. in Claud. cap. 21. Met. i. v. 331—342.

[l] *Senex*, Geo. iv. v. 438. — *Cæruleus*, v. 386. *Glaucis oculis*, v. 451. Geo. iv. v. 418—422. v. 430. 431. v. 433—436.

GLAUCUS, who, from a fiſherman became a ſea-god, and therefore might be deemed an adventitious god only, is, however, deſcribed more particularly than the ſea deities uſually are. He is diſtinguiſhed by the uncommon length of his hair, and the crown of reeds on his head [m]. Paterculus is even more explicit than the poets, in a paſſage relating to Munatius Plancus, who, to ingratiate himſelf with Auguſtus, ſubmitted to great meanneſſes. "Amongſt other things (ſays the hiſtorian) he danced the character of Glaucus on the public ſtage." For this purpoſe he was ſtripped naked, his ſkin was painted of ſea-green, and his head covered with a chaplet of reeds; then dragging a long fiſh's tail after him, he danced the Glaucus on his knees [n].

NEREUS,

436. v. 528. 529. v. 386. 387. v. 408. Two paſſages ſeem to have been copied by Virgil from ſome antient painting; one relates to the manner of Cyrene's placing Ariſtæus and herſelf to ſurpriſe Proteus, Geo. iv. v. 424; the other is the ſtrange turn in his eyes, whilſt he is between anger and compliance; which ſeems not only to agree with the conteſt in his mind, but to ſuit his character as a prophet, Geo. iv. v. 452. Our author has met with no figures of Proteus, or of Glaucus.

m Met. iii. v. 915. 963.

n Paterc. l. ii. c. 85. This fiſh-dance is not unlike our dumb ſhows, or the dances now uſed in Italy, wherein a character, or whole ſtory, is repreſented in a dance. But the thing that gives the moſt perfect idea of theſe antient dances, is in a paſſage in Longus's Paſtoral Romance, which the reader may ſee towards the end of his ſecond book. Virgil ſpeaks of the Satyr-dance, ecl. V. v. 73. In a little quarrel between two people,

NEREUS, DORIS, and her ſiſters the OCEANITIDES, are ſometimes mentioned by the poets, but without any diſtinction. Virgil ſeems, in ſpeaking of two of them, to dreſs them differently from the Neptunines and Nereids [o].

THETIS was one of the ſea nymphs, called by the poets Neptunines, as deſcendants of Neptune; it was therefore the greater honour for Peleus to obtain her in marriage. He was one of the Argonauts, and when all the ſea nymphs, charmed with the novelty of the ſight, came to gaze on the Argo (ſuppoſed to be the firſt ſhip that ever ventured on the ſea) Thetis was among them, and fixed her chief regards on Peleus; it is therefore with great propriety that Flaccus names her as one who haſtened to the relief of the ſhip, when firſt in diſtreſs. Catullus relates their marriage at large; and Flaccus gives a picture of her when going to be married, and of the marriage-feaſt, which was honoured with the preſence of the chief deities of the ſea [p].

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people, Horace ſays, one of them begs the other (of a large aukward make) "to dance the Cyclops." Hor. l. i. Sat. V. v. 63. Plancus is mentioned more than once by Horace in his Odes, and his monument makes a conſiderable figure to this day on a hill near Gaeta.

[o] Virg. Geo. V. v. 342.

[p] Catul. de nupt. Pel. 62. v. 29. Met. xii. v. 94. Catul. nupt. Pel. lxii. v. 18. Flac. Arg. i. v. 658. See Poem 62. de

The NEREIDS were all called ſiſters, as being of the family of Nereus and Doris. Their faces, though alike, were different enough to be diſtinguiſhed from one another. The names of ſome of them are known; as Doto and Galatea; but the attributes given them by the poets are ſo uniform, that we can only ſay of a relievo, or picture, that it is a Nereid-piece in general.

The deſcriptions too of them, in the poets, are of a general nature. They repreſent them as parting the water with their arms, and floating on the ſurface of it with their long hair: ſometimes riſing above the water to admire a ſtrange ſight: ſometimes, as buſied in aſſiſting ſhips, and conducting them into their ports; and ſometimes

nuptiis Pel. Flac. Arg. i. v. 139. She had a veil over her face as the brides had of old. Luc. ii. v. 361. Faſt. iii. v. 690. Juv. Sat. x. v. 355. The repreſentation of this marriage in Montfaucon's collection is a modern invention, vol. i. pl. 107. On a gem at Florence, ſhe has a helmet in one hand, and a coat of mail in the other, and is called the mother of Achilles, to whom ſhe ſeems to be carrying the arms ſhe had provided him. She is in a long veſt, and not naked, as the ſea-nymphs uſually are; but the feet are not quite hid, the beauties of which are perpetually mentioned in Homer by the epithet Αργυροπεζα Θετις, and not forgot by Ovid, Ep. Her. 20. v. 60. This was a part much more obſerved of old than with us. Their feet were not concealed as our's are, Hor. iv. od. i. v. 27. Ovid. Am. l. iii. v. 7.

as

as ſitting on rocks, and telling ſtories, chiefly of the amours of the gods [q].

As for the habitations of theſe ſea-deities, the antients ſeem to have imagined, that all the whole ſea reſted on a ſort of arch work, under which was an ample ſpace for that purpoſe. This ſpace might be divided into places for the ruling deities, and into grottos and caves for the reſt [r].

The habitations of the river deities, and their attendants, were, in the ſame manner, ſuppoſed to be under water, and generally near the head of each river. If there was any grotto, the figure of the preſiding deity was placed in it, with his urn, and the water guſhing out of it. Their temples were alſo built near the ſources [s]. The

q Stat. l. iii. Sylv. 2. v. 34. Met. xii. v. 94. Met. ii. v. 14. Æn. ix. v. 103. Met. xiii. v. 743. Met. xiii. v. 399. Stat. l. iii. Sylv. 2. v. 18. Met. ii. v. 12. Hor. l. iii. od. 28. v. 10. The ſubject of theſe ſtories are called *dulcia*, and *canere* is uſed for the manner of telling them.

r Cic. Tuſ. Queſt. l. V. The palace of Oceanus is expreſsly mentioned, ſometimes on ſhore, and ſometimes under the ſea, Stat. Theb. viii. v. 273. Stat. Achil. v. 17. Met. xv. v. 419. So the habitations of the Nymphs are deſcribed by Virgil, Æn. iv. 168. and of Nereus and Doris, and their numerous family, Stat. ii. Sylv. 2. 16. Theſe deities had a full power over the waters, and could ſuſpend them in the air, when they pleaſed. Geo. iv. v. 362. Met. l. iii. el. 6. v. 44. So on a gem Neptune is beneath the water, which is ſuſpended in an arch over his head.

s Statius ſpeaks of the ſource of a river, and the habitation of it's god, as the ſame thing. Stat. Theb. iv. v. 832. Plin. ep. l. viii. ep. 8.

poets ſpeak of theſe grottos of the river gods, and deſcribe ſome of them, particularly that of Peneus[t].

Of all the river gods, TIBERINUS, or the reſiding deity of the Tiber, is the moſt celebrated among the poets. In a ſtatue at the Belvidere, he appears reclined, and leaning on his urn, as the figures of the river gods generally do[u]. He is crowned with fruits and flowers, and has a venerable look, as head of all the rivers of the province through which he leads his waters into the ſea[w]. Juſt by him lies the wolf ſuckling

[t] Statius, deſcribing a water grotto in Vopiſcus's gardens, at Tivoli, hints at ſeveral noted ones. Stat. l. i. Sylv. 3. v. 78. Egeria's grotto was more celebrated than Tiber's itſelf. Liv. l. i. c. 21. Faſt. iii. v. 276. Ovid. l. iii. el. i. v. 7. Ovid deſcribes the grotto of Achelous, and of Peneus. Met. iii. v. 563. Met. i. v. 581. Horace ſpeaks of that of Albunea, l. i. od. 7. v. 12. where *reſonantis* refers to the hollowneſs of the ground. The completeſt deſcription is that of the palace of Cyrene, in Virgil, Geo. iv. v. 334. 351. 362. 375. Hence it is plain, that there were three ſorts of habitations for the river-gods. Grottos by the river near the ſource, as Egeria's; others under ground, for ſubterraneous waters, as Albunea's; and others under the waters, as the palace of Cyrene.

[u] The antients, in this particular, acted with more propriety than has been commonly obſerved. They not only ſtocked each element with proper beings, but alſo adapted the appearance, and poſture of them, to their reſpective elements. Thus, as water ſtrives to keep it's level, the river deities are more or leſs reclined.

[w] Ovid. ad Liv. v. 124. Æn. viii. v. 77.

the

the twin-brothers Romulus and Remus. He was ſometimes repreſented too with horns, a known emblem of power, and which might denote his preſiding over ſeveral ſtreams, as his title of Pater did his Majeſty [x]. The poets even tell us the colour of his ſkin, his hair, and his robes. They deſcribe him too on particular occaſions (as when amazed at ſome unuſual incident, or when under an uncommon concern) in a very picturesque manner [y].

The NILE (in a noble ſtatue of black marble now in the Vatican) is known by his large cornucopia, by the Sphynx couched under him, and by the ſixteen little children playing about him [z]. The water flows down from under his

x Virgil calls him *Corniger*. Æn. viii. v. 77. Flaccus gives horns to all the greater river gods. Argon. i. v. 106. Ibid. viii. v. 187. The horns may be often hid by the large crown of reeds and flowers, and ſo may not appear.

y Æn. viii. v. 64. Æn. viii. v. 34. Æn. ix. v. 125. Ovid. ad Liv. v. 122.

z The Cornucopia is given here with the greateſt propriety; for the Nile is the abſolute cauſe of the great fertility of lower Ægypt, as it ſupplies it both with ſoil and moiſture. He was their Jupiter Pluvius, or chief river god; and thence called Ægyptian Jupiter. Tibul. l. i. el. 7. v. 26. The Sphynx alludes either to the famous ſtatue on the plain of Memphis, or to the myſtic knowledge ſo much cultivated in Ægypt. Stat. Theb. i. v. 66. The ſixteen children repreſented the ſeveral riſings of the river every year, as far as to ſixteen cubits, Plin. l. 36. c. 7. The ſtatues are ſaid to be of black marble in alluſion to the Nile's coming from Ethiopia, Addiſ. Trav. p. 239. Virg. Geo. vi. v. 293.

robe, which conceals his urn, to denote that the head of this river was not diſcovered by the ancients [a]. Virgil, in his account of Æneas's ſhield, deſcribes the Nile of a vaſt ſize, and with a mixture of fright and concern in his face, ſpreading his robe, and inviting the defeated fleet of Cleopatra to the inmoſt receſſes of his ſtream [b].

The TIGRIS, in the Agoſtini collection, is diſtinguiſhed by the Tiger, on which he reſts his right arm. The EUPHRATES, in a relievo, on the Conſtantine pillar, is marked out by the palm-branch in his hand. Theſe rivers are ſaid to ſpring from the ſame ſource. Ovid ſpeaks of them as carried in "triumph together [c]."

The DANUBE, on a medal of Trajan, and the RHINE, on another of Druſus, are repreſented as ſitting, each with his urn, and each with dignity; only the Danube is diſtinguiſhed by a large veil floating over his head [d].

[a] In ſome modern ſtatues his head is quite hid under his robe for the ſame reaſon, Hor. iv. od. 14. v. 40. Met. ii. v. 255.

[b] Æn. viii. v. 713. The whole paſſage is as juſt as it is great.

[c] They appear together on a medal of Trajan, where the genius of Meſopotamia is kneeling at the emperor's feet. Ovid. de Art. Am. i. v. 225. Luc. iii. v. 257.

[d] He appears alſo on Trajan's pillar, from the waiſt upward, as riſing out of the ſtream, to ſupport the bridge of boats; juſt contrary to Virgil's deſcription of the Araxes, Æn. viii. v. 728.

There

There is nothing in the poets ſaid perſonally of the Danube. Ovid, though he often mentions the Danube, has nothing deſcriptive of his perſon. The Rhine is deſcribed, ſometimes, as conquered by the Romans, all ruffled and wounded; ſometimes in the low ſtate of a captive; ſometimes as yielding, and ſometimes as received into favour [e].

ERIDANUS, or the Po, the king of the rivers of Italy, is repreſented in a ſmall figure at Rome with the head of a bull, and the other parts human; a thing peculiar to this, and, perhaps, to the river Aufidus [f]. One way wherein the Romans ſhewed their devotion, or particular regard to the river gods, was, by gilding their horns. This fact will ſet ſome lines in Virgil, concerning Eridanus, in a very clear light, which, otherwiſe, perhaps, might appear ridiculous to moſt of his readers [g].

Several

[e] Ovid. de Triſt. l. iv. el. 2. v. 42. Stat. l. ii. Sylv. i. v. 51. Faſt. i. v. 286. Met. l. x. ep. 7. Mart. l. x. ep. 7.

[f] Vir. Geo. i. v. 482. The bull's head was given him becauſe his ſource was from Mount Veſo, the higheſt of the Alpes Taurinæ. Horace calls Aufidus, Tauriformis, either from his ſtatue's having the head of a bull, or his whole ſhape reſembling a bull. Hor. iv. od. 14. v. 25.

[g] The lines are, Geo. iv. v. 371.

Et gemina auratus taurino cornua vultu,
Eridanus; quo non alius per pinguia culta
In mare purpureum violentior effluit amnis.

Several other rivers of Italy are mentioned in a peculiar manner by the Roman poets [h], particularly CURTIUS and EGERIA. Curtius, after devoting his own life for the ſafety of his country, by plunging into the caverns of the earth, was ſuppoſed to become the preſiding deity of the little lake, on the ſpot where he performed the action. It is juſt beſide the Via Sacra, and ſtill bears his name [i]. Statius deſcribes him as ſuch. He ſpeaks of his wreath of oak, that ſort of crown which was given to thoſe who ſaved the life of a citizen, and which belonged, much more juſtly, to thoſe who had ſaved the ſtate. Hence this wreath was, out of flattery, given to moſt of the emperors on their medals; and there was one which was uſually hung up at the entrance of their palace [k].

The having a bull's head, and the cuſtom of gilding the horns, illuſtrate the firſt of theſe lines. The word *violentior* in the laſt line, is not to be underſtood abſolutely, (for many rivers are more rapid than the Po) but in reference to the words *per pinguia culta*; as if Virgil had ſaid, "No river runs "more ſwiftly through rich and level lands, into the ſea, than "the Po."

h Such as the Mincius. Æn. x. v. 206. Geo. iii. v. 15. The Anio, Stat. l. i. Sylv. 3. v. 73. The Abula, Stat. i. Sylv. 3. v. 75. The Numicius, Met. xiv. v. 599. Faſt. iii. v. 648. Vulturnus, Stat. l. iv. Sylv. 3. v. 71.

i He appears in this action on a fine relievo at the villa Borgheſe; and, on ſome gems, with flames iſſuing out of the vaſt opening into which he plunged, armed, and on horſeback. Liv. l. vii. c. 6.

k Stat. l. ſylv. 1 v. 70. Æn. vi. v. 771. Faſt. i. v. 614.

Curtius

Curtius wore it, as the preſerver of his country; and Egeria, as the giver of good laws, deſerved ſomething of the ſame character. All we can learn of her is from Ovid's deſcription of her. According to him, her figure ſhould be reclined, and in a melancholy poſture; as reſting on her hand, and ſhedding tears; for he repreſents her as lying at the foot of a hill, and lamenting the loſs of Numa; where Diana, out of compaſſion, turned her into a fountain, and made her the preſiding genius over it [1].

Several of the famous rivers of Greece are perſonally deſcribed in the Roman poets; but there are no remains of the artiſts to confront with thoſe deſcriptions. PENEUS was the principal river of Greece, juſt as the Thames is with us. Hence it was, that they ſuppoſed that all rivers had their riſe near the head of the Peneus. Ovid deſcribes the great caſcade he makes on his iſſuing out of mount Pindus, and his grotto beneath it, more diſtinctly than the appearance of the god himſelf. INACHUS is deſcribed as quite reclined; and as ſitting and leaning againſt a

[1] Met. xi. v. 551. Ovid's deſcription agrees with the place now called Egeria's grotto, near Rome, where lies an old ſtatue, which is ſaid to be her's, but it is much defaced: Juvenal (in Sat. 3. v. 20.) complains of their ſpoiling part of the natural beauties of this grotto by adorning it with marble. There is now in it a ſtone table, placed there in the time of Charles V. when that emperor had the curioſity to dine where Numa uſed to receive his laws.

bank, holding his urn ſloping, and pouring the waters out of it. ACHELOUS is diſtinguiſhed as having loſt one of his horns, but, as hiding that defect with his crown of reeds. A full picture of ISMENOS is drawn by Statius, from whoſe deſcription one might form a very bold idea for a fountain ſtatue; as likewiſe from Ovid's deſcription of ACIS, after the Cyclops had cruſhed him to death with the fragment of a rock. He repreſents the Cyclops as aſtoniſhed, to ſee new-created reeds growing through all the places where the rock was ſplit, and to hear the waters gurgling within, as they roſe up to the top, and then falling down on every ſide of the broken rock; and, at laſt, to behold a youth riſe breaſt-high above thoſe waters, exactly like Acis, only with the additional dignity of a river god, juſt then conferred upon him by the influence of his dear Galatea [m].

Every river god was attended with goddeſſes of an inferior nature, called NAIADS, of whom ſcarce any thing, in particular, is ſaid by the poets. They deſcribe them with long bright hair flow-

[m] Virg. Geo. iv. v. 363—369. Met. i. v. 581. Elac. Argon. V. v. 210. Stat. Theb. ii. v. 218. Id. l. vi. v. 275. Stat. Theb. iv. v. 160. Met. ix. v. 100. Stat. Theb. ix. v. 415. 140. 421. 482. Met. xiii. v. 896. Our author thinks, that the figure of Acis and his rock would make a better fountain-ſtory than Latona's revenge on the frogs, or Apollo's reception by the Nereids, in the gardens of Verſailles.

ing

ing down their ſhoulders; and, as having a ſhining humid look, with a fine ſhape, and well-turned limbs. Their robes, if any (for they are uſually naked,) are of a greeniſh colour, with lighter or darker ſhades, and ſo tranſparent as to ſhow the fineneſs of their ſkin and ſhape. They have ſometimes flying veils (on the antient gems) over their heads, like the Auræ, or Sylphs. Ovid dreſſes them with great variety, as they are attending at a feaſt. This was, indeed, their uſual employment; for they ſeem to have reſided, as ſo many domeſtics, in the palaces of the water gods; where they are ſaid to work, and tell ſtories, and then to come and wait at table [n].

[n] Met. xiv. v. 332. Virgil names ſixteen of them in the apartment of Cyrene only, in the palace of Peneus. Geo. iv. v. 336—340. and v. 343—345. Ovid ſpeaks of a hundred, at leaſt, in the Anio. Ovid. l. iii. el. 6. v. 64. They had often a name from the river they belonged to, as *Tiberinides*, Faſt. ii. ver. 597. *Iſmenides*, Stat. Theb. ix. v. 319. See Virg. Geo. iv. v. 247. Stat. l. ſylv. 5. v. 18. Faſt. iv. v. 597. Placcus (Argon. iii. v. 526.) introduces them hunting with the wood-nymphs, and dreſſes them in green. Æn. xii. v. 889. Virgil ſpeaks here of Juturna, ſiſter of Turnus. See her ſtory in Ovid. Faſt. ii. v. 585—606. Faſt. i. v. 410. Virg. Geo. iv. v. 334. 349. 379. Met. viii. v. 572.

BOOK VII.

The DEITIES *of the* EARTH.

THE goddeſs NATURE appears in a ſtatue with great ſimplicity; her robes fall down to her feet, partly for dignity, and partly to ſhow how much her ways are concealed; and ſhe has a baſket of fruits on her head, as the cauſe of plenty and the producer of all things. She is ſeldom mentioned perſonally by the poets; and there is only one picture of her in any of their works, and that is in Statius, who, ſpeaking of the giants wars, finely repreſents her as almoſt breathleſs for fear, and with her eyes fixed on Jupiter, as confiding ſolely in his aſſiſtance [a].

CYBELE (who was uſually ſuppoſed to preſide over the earth, and has therefore generally a crown of turrets on her head) is repreſented on a medal, as ſitting, with a lion on each ſide of the chair, and with a pine-branch in her hand. The poets and artiſts give her ſometimes a chariot

a Stat. Achil. ii. v. 489. The great Diana of the Epheſians, probably, repreſented this goddeſs, as appears from the various ſymbols on her figures, as the ſun, moon, and ſtars, all ſorts of animals, and a number of breaſts, to ſhew that ſhe produces and nouriſhes all things.

drawn

drawn by lions, in which Ovid deſcribes her as deſcending from the heavens to the earth [b].

TELLUS, or the GENIUS of the earth, is always repreſented in a reclining poſture, like the river gods. The only conſiderable deſcription, relating to this goddeſs, is in Ovid's account of the fall of Phaeton [c]. Tellus is ſometimes repreſented with a globe (or orbis terrarum) in her hand; and ſometimes the orbis (or world) itſelf is perſonized, as on a medal of Galienus, where he appears under the figure of a naked man, kneeling on one knee, and the Emperor giving him his hand to raiſe him up.

The three great diviſions of the world, EUROPE, ASIA, and AFRICA, were repreſented

b Æn. iii. v. 113. Æn. x. v. 253. Lucr. ii. v. 609. Met. xiv. v. 540. Cybele was a goddeſs of the higheſt dignity and worſhip in the religion of the old Romans, by whom ſhe is called *Domina*, *Mater*, *Mater cultrix*, *Alma mater deûm*, *Sancta deûm genetrix*. Our author obſerves here the great reſemblance in theſe titles to thoſe given to the Virgin Mary now.

c Met. ii. v. 278—303. Ovid has here ſo often mixed the allegory and reality together, that it is difficult to diſtinguiſh, where he ſpeaks of Tellus as an element, and where as a goddeſs. Dryden, in his Hind and Panther, is juſtly complained of by Prior for this ſort of mixed allegory. Ovid is more guilty of this fault than all the poets of the three good ages put together. The figures of Tellus are often to be met with in gems, where Sol is ſetting out in his chariot; and on Sarcophaguſes, where Tellus and Oceanus are often in the front, to ſignify that the dead perſon was returned to the firſt elements.

as

as perſons by the artiſts; and are ſpoken of as ſuch by the poets;—though but ſeldom by thoſe of the better ages.

EUROPE is taken to be often repreſented under the figure of Europa on her bull. This is a common ſubject with the old artiſts; and the ſtory is told no leſs than three times by Ovid. On a gem of Agoſtini's, the bull is walking on the water, as on dry land; a particular not mentioned by Ovid [d].

ASIA, on a medal of Adrian, ſtands on the roſtrum of a ſhip, with a rudder in one hand, to denote that the greateſt improvements of navigation came from thence (eſpecially from Tyre and Sidon) and a ſerpent in the other; by which may be meant, that the art of Phyſic came from the ſame quarter. The figures of Aſia are very uncommon [e].

AFRICA, on a medal of Adrian, is repreſented ſitting, and leaning her arm on a baſket of flowers. She has her uſual elephant-helmet (ſo often mentioned by Claudian) and a lion by her. The figures of Africa are common both on medals and gems. She has ſometimes a ſcorpion in her hand, or an elephant at her feet. Oxen, and very often

[d] Faſt. V. v. 605. Met. ii. v. 870. Met. vi. v. 103.

[e] She appears as in deep diſtreſs, on a gem (in Stoſche's collection) repreſenting Hector, dragged behind Achilles's chariot, and on a fine relievo at the Villa Medici.

corn,

corn, are uſed as her attributes, to denote the fertility and plenty of that part of Africa known then to the Romans, the Lower Ægypt, and the ſea-coaſts towards the Mediterranean.

Several kingdoms and provinces appear frequently as perſons on medals, all as ladies, though each with ſome diſtinguiſhing mark or attribute. The poets of the better ages mention them perſonally, though very ſlightly; but the lower poets deſcribe them at large, particularly Claudian[f]. Even ITALY is not mentioned as a perſon in all Virgil's works, nor in any of his contemporaries. Lucan, indeed, in the next age, deſcribes Italy in a diſtreſſed melancholy attitude, diſſuading Cæſar from paſſing the Rubicon; and ſpeaks of her being crowned with turrets, juſt as ſhe appears on a medal of Antoninus Pius[g]. Italia is repreſented there in a remarkable manner as ſeated on a celeſtial globe, which ſhews that the Romans arrogated to themſelves not only the dominion of the world, but that of the univerſe. Ovid deſcribes GERMANIA ſometimes as kneeling, or ſitting, in a dejected manner, at the feet of her conqueror, and ſometimes as recovering her-

[f] There are ſeveral inſtances of this in Claudian's panegyric on Stilicho, l. i. Italy, v. 262. Spain, 228. France, 240. Britain, 247.

[g] Luc. l. v. 189. The Roman matrons appeared juſt ſo when they lamented the deceaſe of their huſbands, or beſt friends. Met. xiii. v. 689. Æn. x. v. 38. Their arms were bare as well as their breaſts.

ſelf under the mildneſs of the Roman government; and this, indeed, was a general way of repreſenting the conquered provinces on medals [h]. The figures of the PROVINCES are difficult to be met with in the Auguſtan age. As the ſucceeding emperors added any new province to the empire, the artiſts began to compliment them with a figure of it on their medals. This, though done ſparingly at firſt, grew at laſt to be a cuſtom.

What is ſaid of PROVINCES holds equally of CITIES. Any perſonal ſtrokes about them are very uncommon in the good ages, but frequent enough in the lower, as in Claudian and Auſonius.

ROME indeed has more deſcriptive lines on her, in the poets of the beſt ages, than all the reſt put together. She is repreſented on a medal of Nero (as ſhe frequently is by the artiſts) ſitting on a heap of arms, with a ſword in one hand, and the goddeſs Victory (ſometimes with a globe) in the other. Her look and poſture

[h] Ovid. Triſt. l. iv. el. 2. v. 2. 44. Faſt. i. v. 646. The conquered provinces appear on the medals almoſt always either as depreſſed under one emperor, or raiſed up by the hand of another. It was a conſtant opinion among the Romans, that they were deſigned by heaven to ſubdue the whole earth. Æn. i. v. 285. Æn. vii. v. 101. Æn. vi. v. 854. Livy makes it as old as Romulus's time.

denote

denote dignity, as her attributes do the conqueſt of the world, by her atchievements in war[i].

Ovid deſcribes the Genius of Rome lying at the feet of Brennus, when the capitol was taken by the Gauls, as the conquered provinces appear at the feet of the emperors. She is deſcribed by Silius with a crown of turrets on her head. In her figures ſhe appears in a helmet; but the other is ſo proper for the deities of cities, that, very probably, ſhe was ſometimes repreſented with it too by the artiſts[k].

ALEXANDRIA appears on medals and gems. On a medal of Adrian ſhe is marked out, like

[i] Accordingly the poets call her the martial city; the eternal city; the miſtreſs of all cities, and goddeſs over all nations. Æn. i. v. 277. Tibul. l. ii. el. 5. v. 24. Hor. l. iv. od. 14. v. 44. Mart. ii. ep. 8. Their notion that they were to become maſters of the world, ſhows with how much more propriety the globe (emblem of univerſal monarchy) was given as an attribute to Rome, than it is now to the ſtatues of each petty prince, or to the rulers of particular kingdoms.

[k] Faſt. vi. v. 360. Ovid ſays, her face was like Auguſtus's, as it ſeems, indeed, to be on ſome medals. Ex Pont. l. ii. el. 8. v. 20. Sil. l. iv. v. 411. The appearance of this goddeſs is generally ſo warlike, that ſome knowing antiquarians miſtake the goddeſs Virtue for her: As particularly Fellori has done in ſpeaking of the moſt celebrated relievos in the Admiranda, and on the triumphal arches. The figures he calls Roma in theſe are dreſſed partly like an amazon; one of the breaſts is bare, and the garments fall only to the knee, buſkins half way up the leg, a helmet on the head, a ſword in one hand, and a globe in the other, the attributes of Virtus.

Africa,

Africa, with the attributes of plenty. She has corn and vines about her, which are very proper, as ſhe was the granary of Rome[l].

Not only cities were repreſented as perſons, but every houſe had its preſiding deities. Theſe were of two ſorts, their PENATES who were the protectors of the maſters of families, their wives and children; and their LARES, who probably were ſuppoſed to preſide over houſe-keeping, the ſervants, and domeſtic affairs. Of the PENATES little deſcriptive is ſaid in the poets[m]; the LARES are deſcribed as they appear on a ſepulchral lamp (in Bartoli) in ſhort, ſuccinct habits, to ſhow their readineſs to ſerve, and with a ſort of Cornucopia on their heads, as a ſignal of hoſpitality[n].

l Hor. l. iv. od. 14. v. 36. The figures of the deities of cities were very common of old, and were carried in triumphs. Ovid. Art. Am. l. i. v. 226. but are ſcarce now. There are ſome on medals, but are not even named, at leaſt not perſonally, by any Roman poet.

m Our author takes theſe houſhold gods to have been nothing elſe but the ſouls of their departed anceſtors. Virgil is more expreſs about them than any other poet. He ſpeaks of them as ſome of Æneas's anceſtors. Æn. iii. v. 147—176. They are figured no where but in a picture in the Vatican Virgil. There were public Penates, who were the guardians of the ſtate, as the others were of families. Liv. l. v. cap. 52. and l. iii. cap. 17.

n Faſt. ii. v. 654. Perſ. l. V. v. 31. The geniuſes, ſuppoſed to attend each perſon from his birth to his grave, were ſometimes placed with the Lares. They were ſometimes repreſented with a dog at their feet. See Faſt. V. v. 146.

The

Pl. XI. pa. 153.

The very mountains and rocks were turned into perſons [o]. Gardens, lawns, fields, vineyards, groves, and foreſts, were all aſſigned to their particular deities, and filled with imaginary inhabitants.

ATLAS, probably, was uſually repreſented by the antient artiſts (as well as the modern) ſupporting a globe; for in that attitude the old poets moſt commonly ſpeak of him. Ovid and Virgil deſcribe him in a perſonal ſtyle [p].

[o] The geniuſes of mountains were (like thoſe of cities) carried in triumphs. Art. Am. i. v. 220. Triſt. iv. el. 2. v. 37. And the figures of them, in the remains of the artiſts, are more frequent than has been generally imagined.

[p] Æn. iv. v. 247. Met. vi. v. 175. Æn. viii. v. 137. Faſt. V. v. 169. The ſeeming contrarieties in theſe paſſages are reconciled by the Farneſe Atlas, in which figure he ſupports the globe of the heavens with his head, neck, and ſhoulders. Met. iv. v. 661. Æn. iv. v. 251. From what Virgil ſays here, a good idea may be formed for a fountain ſtone. Flaccus deſcribes Atlas as ſtanding in the midſt of waters, ſupporting an armillary globe, with the planets making their proper rounds in it. Arg. V. v. 416.

Our author explains here the fine medici-relievo, containing the famous judgment of Paris in one part of it, and in the other Jupiter decreeing the deſtruction of Troy. This relievo, though ſo very fine, has never been publiſhed or explained before. See Polym. p. 246. The ſcene of theſe tranſactions may be ſuppoſed on mount Ida, of which the poets do not ſpeak perſonally, unleſs Virgil be underſtood in that manner, where he mentions the figures of the fore-part of Æneas's ſhip. Æn. x. v. 58.

TMOLUS

TMOLUS is deſcribed by Ovid ſitting as judge between Apollo and Pan, whether the pipe or lyre were the finer inſtrument. He was crowned with oak only, having taken away the other branches that were about his head. His head, on a Greek medal, is crowned with vine-branches, which agrees with the character of the mountain he preſides over [q].

Among the mountain-deities there were ſome that were females, as RHODOPE, who, on a medal of Antoninus Pius, appears ſitting, and almoſt naked. Theſe deities muſt have been repreſented in ſtatues of a large ſize, and, no doubt, there were vaſt coloſſeal figures of this Rhodope, and the other mountain-goddeſſes [r].

SCYLLA,

[q] Met. xi. v. 159. Virgil ſpeaks of Tmolus in a manner that cannot be underſtood literally of a mountain, but is very proper if taken perſonally, Geo. ii. v. 98. Met. xi. v. 87. It was called originally Timolus. Plin. v. cap. 29.

[r] Hence the known fable of the mountain in labour will not be ſo prepoſterous as it is commonly imagined. For, to ſuppoſe one of theſe gigantic ladies in labour, and, after vaſt pangs, to produce ſuch a ſmall animal as a mouſe, was no inconſiſtent thought, but well fitted for true ridicule. See Phædrus, l. iv. fab. 21. where *ille* probably was originally *illa*, and changed by ſome ignorant tranſcriber.

The large ſize of the mountain-deities will alſo account for ſeveral ſimilies of the poets, wherein they compare their heroes to mountains, which cannot be underſtood literally, but will be

SCYLLA, turned into a rock, appears on a medal (in Oiſelius) ſtruck in honour of Pompey, with the upper part as a woman, but as ending in two fiſh-tails, between which are three dogs. The poets mention theſe dogs as part of her form, but without this medal it would have been hard to gueſs the manner of it [s].

CHARYBDIS, on a medal of the Vatican family, appears much in the ſame manner, only ſhe has no dogs. They are both ſpoken of by Silius as perſons [t].

FLORA, or the goddeſs of gardens, was originally a field nymph, and called Chloris. In a ſtatue at Florence ſhe is almoſt naked, and is diſ-

more juſt, and more poetical, if underſtood perſonally. Æn. xii. v. 703. There is a ſcarce modern ſtatue of Father Apenninus by John de Bologna, at Florence, above ſixty feet high, if it ſtood up. The antients, doubtleſs, had mountain-figures much larger than this. An artiſt propoſed to Alexander the Great, to form the mountain of Atlas into a ſtatue, with a city in one hand and a river in the other.

[s] Propert. l. iv. el. 1. v. 40. Virg. ecl. 6. v. 78. Ovid. Am. l. iii. el. 12. v. 22. This is one inſtance of the few wherein the Auguſtan poets contradict themſelves. Ovid (Met. viii. v. 150.) and Virgil (Geo. i. v. 404.) ſpeak of Scylla being turned into a bird.

[t] Sil. l. xiv. v. 476. Silius ſeems here to have an eye to his favourite Virgil, though he is ſpeaking of a poet long before his time, whom he calls Daphnis, and in ſpeaking of whom he ſeems to try to give his ſtyle a paſtoral turn.

tinguiſhed

tinguiſhed by the little noſegay which ſhe holds up in her hand as pleaſed with it's beauties. Sometimes ſhe is crowned too with flowers, and ſometimes has a chaplet of them in her hands. She has only a light veil, but in the famous Farneſe figure of her ſhe is fuller dreſſed. Her robe was of as many colours as the flowers with which ſhe was uſually adorned. Ovid gives a delightful deſcription of her garden, with the Horæ gathering flowers, and the Graces making garlands of them [u].

POMONA, and her lover VERTUMNUS, preſided over plantations and fruit-trees. On medals (in Gorlæus) they are both repreſented with the attribute of a pruning-hook in their right hands; and Pomona has beſides a branch in her left. She was of the claſs antiently called Hamadry-

[u] Faſt. V. v. 360. Faſt. V. v. 200. This garden of Flora ſeems to have been the paradiſe in the Roman mythology. The traces of paradiſe were derived to the Romans from the Greeks. Among them this idea was ſhadowed out by the gardens of Alcinous. In Africa they had the gardens of the Heſperides; and in the Eaſt, the Horti Adonis. The term Horti Adonides was uſed by the antients for gardens of pleaſure. Plin. l. xv. c. 4.

The gardens in the Auguſtan age might be nothing more than the natural face of the country, aſſiſted a little by art, according to the garden deſcribed by Virgil. Geo. iv. v. 138. The picture in the Vatican Virgil of this garden anſwers the deſcription exactly.

ades.

ades [w]. Pliny, even in proſe, introduces this goddeſs perſonally, and makes her ſpeak in praiſe of her fruits over which ſhe preſided [x].

PRIAPUS had alſo a ſhare in preſiding over gardens, his buſineſs being to drive away the birds, and guard the fruit from thieves. He had therefore a pruning-hook too in his hands, and ſometimes a lap-full of flowers. He had ſometimes no hands, and then was a mere log, as Martial humorouſly calls him [y]. In a very immodeſt book, a proper

[w] Met. xiv. v. 628. The Hamadryads are now taken to be nymphs vitally annexed to trees — and the old ſcholiaſts make them a ſet of nymphs coëval with certain oaks, or, at leaſt, fated to periſh with them; but the Roman poets uſe the word rather as a character of the nymphs in general, than as the name of a particular claſs. Vir. ecl. x. v. 64. Faſt. ii. v. 156. Met. i. v. 695. The Hamadryad mentioned here by Ovid was a Naiad or water nymph. Now theſe were ſuch frequent companions of the Dryads, or wood-nymphs, that Virgil calls them ſiſters. Geo. iv. v. 382. In ſpeaking of nymphs, as preſiding over, or united with trees, the Naiads, under theſe characters, are as freely mentioned as Dryads. Faſt. iv. v. 232. Stat. l. i. Sylv. 3. v. 63. The notion of nymphs, or intellectual beings annexed to trees, made the ſtory of Eriſichton in Ovid, and of Polydorus in Virgil, more natural to their readers at that time, than to us now. It will alſo account for their worſhipping of trees. Liv. l. iii. c. 25.

[x] Plin. Nat. Hiſt. xxiii. in præm. There ſeems, according to Horace, to be ſeveral inferior Vertumnuſes, as there were inferior Pans and Faunuſes. Hor. l. ii. Sat. 7. v. 14.

[y] Hor. l. i. Sat. 8. v. 7. Virg. Geo. iv. v. 111. Mart. l. vii. ep. 41. What Horace ſays of him contains one of the ſevereſt ſtrokes againſt the worſhip of idols in general, l. i. Sat. 8. v. 3.

a proper offering is made to this god; and, indeed, ſome other pieces of devotion were paid to him, no leſs obſcene than the god himſelf[y].

CERES, the goddeſs of corn fields, has been conſidered among the twelve great celeſtial deities. The Romans had their bad gods, as well as their good ones; and ſo they had a deity to cauſe the ruſt in corn, as well as to make it flouriſh. This goddeſs, under the name of ROBIGO, is very gravely mentioned by Ovid[z].

BACCHUS, who preſided over vineyards, and DIANA, who ranged the foreſts, have alſo been conſidered.

SYLVANUS preſided over woods, and the fruits that grow there, and has therefore (on a ſepulchral lamp in Bartoli) a lap-full of fruit: his pruning-hook in one hand, and a young cypreſs-tree in the other, which is mentioned by

v. 3. The poets in general ſeem to have looked upon Priapus as a ridiculous god.

[y] Infamous books of pictures (in the collection of inſcriptions) under the figures of this god. Priap. Carm. Part 3. This piece is, by the editors, aſcribed to Virgil, without any foundation. Theſe pictures were like the modern ones mentioned by Vaſari, in his lives of the painters. Part iii. p. 307.

[z] Faſt. iv. v. 901—942. where is the whole prayer of the prieſt. They had alſo a god RUBIGUS, as well as this goddeſs. The Rubigalia were inſtituted by Numa, Plin. Nat. Hiſt. l. xviii. cap. 29. Var. de ling. Lat. 5. 3. and are ridiculed by the fathers, St. Auſtin, Tertullian, and Lactantius.

Virgil

Virgil as a diſtinguiſhing attribute. He deſcribes him as crowned with wild flowers, and as preſiding over the corn-fields, as well as the woods[b].

The FAUNS, a ſort of woodland-deities, ranged over the country, but delighted chiefly in vineyards. They are repreſented even eating grapes out of Bacchus's hands; and appear generally as his attendants in Bacchanal-feaſts and proceſſions. The Fauns were partly of the ſatyr-kind, as may be ſeen by their ſhort tails, little horns, and pointed ears. They have all the agility and playfulneſs of the ſatyrs, but not their ſavage form and lewdneſs[c].

The chief paſſion, as well of the Fauns as of the ſatyrs, was for the nymphs, though both had females of their own kind. The poets have little or nothing deſcriptive of the perſons or attributes of the Fauns, though the Nymphs and Fauns were ſo common a ſubject with the antient artiſts.

[b] Geo. i. v. 20. Ecl. x. v. 25. Æn. viii. v. 601. Virgil ſpeaks often of the vines and corn together, as they were planted, Ecl. i. v. 75. Geo. iv. v. 332. At this day rows of olive-trees, mulberries, elms, and vines, are planted ſo near together in the corn-fields, that the whole vale of Lombardy looks at a diſtance like one continued wood.

[c] The famous Faun at Florence is dancing, with ſome muſical inſtruments in his hands, uſed at the feaſt of Bacchus. And a Fauneſs, on a gem, in Agoſtini, ſhews pleaſantneſs, one of their principal characters.

The chief character of the SATYRS, or PANS, is their lasciviousness; from which the great god PAN himself is not wholly exempt[d]. His figures are usually naked, to express agility. Silius speaks of his bounding from rock to rock, and gives the fullest description of him of any Roman poet. He crowns him with pine-branches, and shades his forehead with them. He gives him a doe's skin over his left shoulder, and a pedum in his right hand; and represents him in several very picturesque attitudes[e].

[d] The poets, by one epithet, express both the agility and playfulness of the Satyrs, *Lascivi satyri*. *Lascivus* signifies either playful or lewd, as Wanton does in English. It is used of Cupid often to signify his nimbleness, and sometimes so too of the Satyrs. Both Pauns and Satyrs were fond of the Nymphs, nay, even of the water ones. Hor. l. iii. od. 18. v. 1. Stat. i. Sylv. 5. v. 18. The Satyrs were all called Pans, Colum. V. 427. Their lasciviousness is but too strongly expressed in the famous Satyr (supposed to be Pan himself) in the Lodovician gardens, instructing a youth to play on the shepherd's reed.

[e] See the whole description of Pan in Silius, l. xiii. v. 347. This account of Pan is introduced where the poet is speaking of the Roman army approaching Capua, to destroy it, after Hannibal had left Italy. Jupiter (says the poet) moved with the distress of the Capuans, sends Pan to soften their incensed enemies, which he effectually did. Silius, on this occasion, calls Pan the Mild God, or the inspirer of Mildness. Sil. xiii. v. 320. There is a terminal figure at Florence which they call Pan, whose face agrees with this character. He has a goat on his shoulder, and a little milking vessel in his right hand. This is the Pan, perhaps, invoked by Virgil, Geo. i. v. 18.

Pan

Pan is well known under the formidable character of the inſpirer of ſudden frights and fears, eſpecially of ſuch as happened in an army without any real foundation, and are to this day called Panic fears [f]. Theſe cauſeleſs alarms are deſcribed by the Roman poets; and the artiſts, agreeably to what they ſay, give him ſometimes a face more terrible than that of Mars himſelf [g].

[f] Pan is deſcribed as playing a thouſand little tricks, as frightening the cattle, and the like. Flac. iii. v. 56. He was ſuppoſed, as well as the Fauns, to give frightful dreams. Plin. xxv. c. 4. and l. xxx. c. 10.

[g] Flac. iii. v. 54. The horrors cauſed by Pan, are particularly deſcribed in Longus's little romance, which our author thinks, from the natural eaſe and ſimplicity of his ſtyle, was of a higher age than about the end of the fourth century, and older than Heliodorus. The Athenians had a ſtatue of Pan, with a trophy on his ſhoulder, like the figures of Mars, he having often aſſiſted them in their wars, eſpecially at the battle of Marathon. This appears from two inſcriptions in the collection of Greek epigrams. Pan's face appears ſo terrible, on a gem in the Strozzi collection, that, probably, it was from ſome of theſe terrible repreſentations of Pan, that our modern artiſts have borrowed the idea of a devil. This conjecture is the more probable, as the antients always gave Pan a tail, horns, and cloven feet like a goat, in which ſhape the devil is moſt uſually ſaid to appear. Pan, by Ovid, is called the *Goatiſh God*. Met. xiv. v. 515. *Semicaper Pan*.

BOOK VIII.

The DEITIES and INHABITANTS of the LOWER WORLD.

VIRGIL, of all the poets, as well Greek as Latin, hath given the moſt regular, and the moſt complete account of the ſubterraneous world [a].

The whole imaginary world beneath the ſurface of the earth [b] which we call Hell (though according to the antients it was the receptacle of all departed perſons, of the good as well as of the bad) is divided by Virgil into five parts. 1. The previous region, or entrance. 2. The region of waters, or the hateful paſſage. 3. Erebus, or the

[a] Silius ſets Virgil's account of hell on a level with the principal ſubject of his Æneid, and ſeems to inſinuate that he had deſcribed all the parts of it in as exact order before he ſaw it, as he could have done after he was an inhabitant of it. Sil. xiii. v. 791.

[b] The antients formerly conſidered the earth as a vaſt plain, and hell as ſpread out at an equal depth, all under the ſurface of it. Hence they had paſſages that were ſuppoſed to lead directly to hell, in every country, as the lakes of Avernus and Amſanctus for Italy. Cic. Tuſc. Quæſt. l. i. p. 365. "It is indifferent to me (ſays Anaxagoras) where you bury me, for my journey to the other world will be juſt the ſame." Cic. Tuſc. Quæſt. l. i.

gloomy

gloomy region. 4. Tartarus, or the region of torments. 5. Elyſium, or the region of bliſs.

I. The PREVIOUS REGION, or entrance into hell, is ſtocked with two ſorts of beings. Firſt, with thoſe which make the real miſery of mankind upon earth, ſuch as war, diſcord, labour, grief, cares, diſtempers, and old age: ſecondly, with the terrors of fancy, and all the moſt frightful creatures of our imagination, as Gorgons, Harpies, Chimæras, and the like [e].

In this region Virgil places death, and his relation ſleep. The figures of MORS, or death, are very uncommon. The moſt remarkable is a little braſs ſtatue at Florence of a ſkeleton, ſitting on the ground, and reſting one of his hands on

e Æn. vi. v. 274 to 281. and v. 285 to 289. The pictures in the Vatican Virgil are here referred to, becauſe the figures of the evils of life are hardly to be met with elſewhere. As for the virtues (as we have ſeen) they are all to be found on the medals of the emperors, by way of compliment. But no artiſt ever ventured to place a vicious or hurtful being on the medal of an emperor, though ever ſo monſtrous. Indeed, a groupe of ſuch beings appears no where but in the Vatican pictures; and there they have no diſtinguiſhing marks; though Virgil's epithets might have furniſhed the artiſts with hints how to diſtinguiſh them. The evils of life are repreſented by eight naked ladies in a line, two of which are ſitting upon bare rocks, and may be the *Curæ* Virgil ſpeaks of. The Curæ are mentioned perſonally by others. Hor. l. ii. od. 16. v. 12. 24. Lucr. ii. v. 47. Hor. l. iii. od. 1. v. 40. The reſt of the picture repreſents the Harpies, &c.

a long urn[d]. Mors probably was common in pictures, becauſe ſhe is ſo frequently mentioned in a deſcriptive manner by the poets, who make a diſtinction between Lethum and Mors, not to be expreſſed in our language, and hardly to be conceived[e].

The poets deſcribe Mors, as ravenous, treacherous, and furious; and as roving about open-mouthed, and ready to ſwallow up all that come

[d] Neither death nor ſleep appear in the Vatican pictures. Death is baniſhed from medals for the reaſons before-mentioned, and from ſeals and rings, perhaps, as a bad omen. The evil beings are almoſt as uncommon in the deſcription of the poets. The moſt remarkable are, of party rage, Æn. i. v. 292.—of diſcord, Æn. vi. v. 278. and viii. v. 702.—of envy and hunger, Met. vi. v. 775. and viii. v. 799.—and the groupes of evil beings, Met. i. v. 130. Stat. Theb. iv. v. 661. Stat. Arg. ii. v. 205. Petr. v. 254 to 263. See Val. Max. l. ii. cap. 6. l. ix. cap. 2. and vi. proem, and Lucian's deſcription of a picture which was drawn by Apelles the Epheſian, after having been like to loſe his head, by a falſe accuſation at the court of Ptolemy Philopater. The imaginary beings repreſented in this picture were Calumny, Ignorance, Falſhood, Suſpicion, Envy, Treachery, Repentance, and Truth. Lucian T. ii. p. 204. Ed. Blaeu.

[e] Petr. v. 263. Perhaps by Lethum was meant the general ſource of mortality reſiding in Orcus; and by Mors, or Mortes, the immediate cauſe of each inſtance of mortality. That the poets had ſeveral Deaths is plain from Statius (l. ii. Sylv. 7. v. 131. Theb. viii. v. 24.) He deſcribes a Mors like Quies, l. v. Sylv. 3. v. 261. ſpeaking of his father who died of a lethargy. He deſcribes another Mors (perhaps the chief) as giving in her tale of Ghoſts to the rulers of the lower world. Theb. iv. v. 529. He ſpeaks of her as like to be confined from doing miſchief in a dark priſon, l. v. Sylv. 1. v. 168.

in

in her way. They give her black robes and dark wings, and make her often of an enormous size [f].

As the antients had more gloomy notions of death than we have, their deſcriptions, ſometimes, are more frightful and diſmal. They deſcribe her as coming and thundering at the doors of mortals, to demand the debt they owe her; ſometimes as approaching their bed-ſides, and ſometimes purſuing her prey, or as hovering in the air, and ready to ſeize it. Mors is alſo repreſented like the gladiators called Retiares, purſuing men with a net, as catching and dragging them to their tombs; or as ſurrounding perſons, like the hunters of old, with her toils, and as encompaſſing them on every ſide [g]. But the moſt picturesque deſcription

[f] From the epithets Pallida and Lurida (pale and wan) ſhe ſeems to have been repreſented with a face and meagre body. The dead pale colour of her cheeks ſeems to be meant by Mors exanimis in Lucretius, vi. v. 1271. Id. V. v. 222. Her. Fur. Act. 2. Chor. Oedip. Act. i. Chor. Stat. Theb. viii. v. 378. The idea of death's ſwallowing every thing comes naturally enough from the old notion of the place of the dead. Sil. xiii. v. 530. 845. Ovid ad Liv. v. 360. Hor. l. ii. Sat. 1. v. 58. Statius in a peſtilence gives her a ſword. Theb. i. v. 633. But there is no other inſtance of it.

[g] Phædr. l. iv. epil. Hor. l. i. od. 4. v. 14. The expreſſion of knocking at the door is uſed of Proſerpina and Bellona, Ovid. Her. ep. 21. v. 46. Stat. Theb. viii. v. 349. Lucr. iii. v. 492. Hor. l. iii. od. 2. v. 16. Ovid. ad Liv. v. 361. Stat. Theb. viii. v. 378. Met. vii. v. 581. Hor. l. iii. od. 24. v. 9. Ovid. Am. iii. el. 9. v. 38. This way of hunting, by

 incloſing

deſcription of this deity, is where Statius repreſents her by the bed-ſide of a youth in the flower of his age, attended by envy and vengeance [h]. Theſe horrid deities ſhew great friendſhip to one another in the execution of their purpoſe, and vengeance in particular ſeems, by the account, to take the net out of death's hand, and to perform her office for her.

LETHUM is deſcribed, in general, much in the ſame manner as Mors. The poets give him a robe, but mention his arms being exerted out of it, as reaching his prey. He is ſaid to be nearly related to Somnus. Flaccus calls them brothers [i].

SOMNUS, or SLEEP, ſeems to be placed, by Virgil, in the previous region, for his relation to Lethum, though Ovid and Statius give him a palace on our earth. He is repreſented, generally, by the artiſts, as a ſoft youth, ſtretched out at his eaſe on a couch, reſting his head on a lion's ſkin (and ſometimes on a lion, as in a

incloſing a great number of beaſts, is very diſtinctly deſcribed by Statius. Achil. i. v. 466. Plutarch ſpeaks of toils twelve miles in length, in Vit. Alex. Stat. l. V. Sylv. 1. v. 156. This cuſtom came from the Eaſt, where it is ſtill practiſed. See Pſalm cxvi. v. 3. The ſnares of death compaſſed me round about.

[h] Vengeance is here called Rhamnuſia, by Statius, who, in the heathen ſcheme ſeems to be much the ſame with Nemeſis, or divine vengeance. Stat. l. ii. Sylv. 6. v. 79.

[i] Flacc. ii. v. 207. Stat. Theb. V. v. 199. Flac. viii. v. 74.

ſtatue

ſtatue in Maffei) with one arm either a little over or under his head, and the other hanging down negligently by the ſide of the couch, with poppies in it, or a horn full of poppy-juice. He is often winged, and ſo like Cupid as to have been frequently taken for one, notwithſtanding the lizard at his feet, the proper attribute of Somnus, as it ſleeps half the year [k].

The poets are very full and particular in their deſcriptions of the god Somnus. They ſometimes ſpeak of him as large, to denote his great power, which is ſignified too by his reſting on a lion. He is generally deſcribed juſt as he appears in the Maffei ſtatue, young, ſoft, placid, and reſting on a lion. The poets ſpeak often of his wings, and of their being black, as moſt proper for the god who chiefly rules by night. For the ſame reaſon his figures are of ebony, baſalt, or dark-coloured marble [l]. Such is the fine ſtatue at Florence, which holds a horn in his hand ſo remiſsly that the poppy juice is running out of

k Æn. vi. v. 278. The lizard is not mentioned by the poets, and might be uſed by the artiſt merely for diſtinction, though the poppy ſeems ſufficient for that purpoſe, except in ſome few pieces, where the diſtinguiſhing attributes of both are blended together. In that caſe theſe may be Cupids under the character of Somnus.

l Flac. Arg. viii. v. 73. Stat. V. Sylv. 4. v. 1. Ovid. Art. Am. ii. v. 546. Met. xi. v. 623. Stat. Theb. x. v. 108. Met. xi. v. 649. Virgil calls Somnus, winged, *velucris* and *ales*, Æn. xi. v. 701. Æn. V. v. 862. Tibul. ii. el. 1. v. ult. Met. xii. v. 612.

it[m]. Somnus is ſuppoſed to communicate ſleep to mortals, by pouring out of his horn on them; by touching them with his virga (which the poets ſometimes gave him) or by gently paſſing by their bed-ſide. When he gave troubled ſleep, or tumultuous dreams, he mixed water, from ſome infernal river, with his poppy-juice[n].

Statius deſcribes Somnus more frequently than any other poet. He repreſents him as ſtanding on the higheſt point in the moon's courſe, and hovering down from thence with his wings ſpread over the earth, juſt at midnight. He ſpeaks of ſeveral relievos, in each of which this god was joined with proper companions. In the firſt, he was with Voluptas, as the goddeſs of feaſts; in the ſecond, with hard labour, repreſented as tired, and inclined to reſt; in the third, with Bacchus; and in the fourth, with the god of love[o].

All

[m] This circumſtance is hinted at by the poets (Stat. Theb. x. v. 111.) who often ſpeak of his horn, Stat. Theb. vi. v. 27. Id. ii. v. 145. and V. v. 199. This idea is ſo uſual in Statius's Thebaid, that it may help to correct a line which is ſcarce Latin, by altering curru into cornu. Theb. xii. v. 307.

[n] The *virga* might be only the poppy on the ſtalk, Stat. l. V. Sylv. 4. v. ult. Sil. x. v. 357. What Silius calls *virga*, Virgil calls *ramus*. Æn. V. v. 855. And he calls the poppy *lethæa papavera*, and *lethæo perfuſa papavera Somno*. Geo. iv. v. 545. Geo. i. v. 78. Stat. Theb. V. v. 199. Sil. x. v. 358. Silius here calls him *celer*, which ſeems wrong, as he is generally deſcribed indolent and inactive. When he is called *volucris*, it means winged. Ovid's is a very beautiful deſcription. Met. xi. v. 649.

[o] Stat. Achil. l. i. v. 621. Stat. Theb. x. v. 124. This would

All theſe fine images are in Statius's deſcription of the palace of Sleep, which is a full one, and ſeems to be borrowed from Ovid's, which is ſtill fuller. Statius places it in the unknown parts of Æthiopia, and Ovid in Italy, near the lake Avernus. Somnus's attendants before the gates were, Reſt, Eaſe, Indolence, Silence, and Oblivion; and within were a vaſt multitude of dreams, in different ſhapes and attitudes. Over theſe, Ovid ſays, preſided the three chiefs, who inſpire dreams into great perſons only; Morphæus, ſuch as relate to men; Phobætor, ſuch as relate to animals; and Phantaſos, ſuch as relate to inanimate things. They had each their particular legions to inſpire dreams into the common people. Theſe are all ſpoken of perſonally by the poets; but it does not appear that there is a ſingle figure in the works of the artiſts relating to theſe things [p].

would be a pretty ſubject for a painter now. Statius places him likewiſe with the mild Mors. Theb. x. v. 105.

[p] See Stat. Theb. x. v. 84 to 117. and Ovid. Met. xi. v. 592 to 645. Stat. Theb. x. v. 88. Met. xi. v. 596. Virgil's deſcription of the deſcent to hell near Avernus, agrees with Ovid's, Æn. vi. v. 271. Stat. Theb. x. v. 92. Met. xi. v. 633 to 645. The inferior Dreams are reckoned by Tibullus among the attendants of the chariot of Nox, and are ſaid to be black. Statius deſcribes them ſticking againſt the pillars and walls in the palace of Somnus, like bats, to which Homer compares the Spirits in Ades. Tib. ii. el. 1. v. ult. Stat. Theb. x. v. 815. *Vaga* here helps to explain *incerto* in Tibullus. They are deſcribed as wavering in their motion; as all the beings relating to time are ſaid to glide on in an even and ſilent motion.

As for the ſecond ſort of inhabitants in the previous region, the TERRORS OF THE FANCY, there is little to be ſaid. The poets, though they realized even Death, Sleep, and Dreams, and worſhipped them in the vulgar religion, always conſidered the others as exiſting no where but in the imaginations of men [q].

II. The ſecond diviſion of hell is the REGION OF STYX, or the HATEFUL PASSAGE. The imaginary perſons of this part are the ſouls of the departed, who are paſſing, or ſuing for a paſſage, over that river [r].

The ſole governor here is CHARON, whom Virgil deſcribes as ſtrong, and in all the vigour of old age, as meanly clad, with a large rough

[q] Ovid reckons them among the things he could never believe. Triſt. l. iv. el. 7. v. 20. Cic. de Nat. Deor. l. ii. In the Vatican picture appears the Chimæra, with her mixed form, and breathing fire. (Hor. l. i. od. 27. v. ult. Lucr. V. v. 903. Æn. vii. v. 786.) Two Centaurs, a male and a female; (Lucian deſcribes a picture of a whole family of Centaurs by the famous Zeuxis, Tom. i. p. 579.) The Hydra, with its ſnaky head: and Geryon, with his three human heads. (Æn. vi. v. 289. Æn. viii. v. 202. Hor. l. ii. od. 14. v. 8.) Briareus, with many hands; Scylla, half fiſh and half human; a Harpy, half human and half bird. Theſe anſwer all that Virgil mentions, except the Gorgon, Æn. vi. v. 285.

[r] Æn. vi. v. 306. The ſouls of the unburied were not ſuffered to paſs the Styx till after a hundred years. This was taught to promote the funeral rites, which were inſtituted by the legiſlator to prevent private murders, Div. Leg. b. ii. ſect. 4.

beard,

beard, and matted grey hair, and with his eyes fixed and fiery. This deſcription agrees with the figures we have of him [s].

III. The third diviſion, EREBUS, or the GLOOMY REGION, which begins on the other ſide of the Styx [t], is ſubdivided into five diſtricts. The firſt is the receptacle, or limbo of infants.—The ſecond, for ſuch as had been put to death without cauſe.—The third, for ſuch ſuicides as were held excuſable by the Romans: a melancholy region amidſt marſhes formed by the overflowings of the river Styx.—The fourth, the fields of mourning, full of dark groves, for thoſe who died for love.—The fifth and laſt for departed warriors [u].

At

[s] Æn. vi. v. 295 to 316. Æn. vi. v. 304. Charon, on a ſepulchral lamp in Bartoli, is receiving a Ghoſt, and in a relievo in the Barbarini palace, is landing Ghoſts on the ſhore of Ades; in the picture in the Vatican Virgil, Styx is repreſented as a torrent pouring down a precipice, and rolling along the boundaries of Ades.

[t] In each of the three diviſions, on the other ſide of Styx (which, perhaps, were comprehended under the name of Ades, as all five might be under the name of Orcus) was a judge, Minos for Erebus, Rhadamanthus for Tartarus, and Æacus for Elyſium. Pluto and Proſerpina had their palace at the entrance of the road to the Elyſian fields, and preſided over the whole ſubterranean world. Æn. vi. v. 432. 567. 542. Hor. l. ii. od. 13. v. 23.

[u] Æn. vi. v. 427. 430. 434—439. 441. 477. Virgil ſhows, that this diviſion was called Erebus, in his account of Orpheus's deſcent. Compare Geo. iv. v. 471 and 478. See too v. 481.

Erebus

At the entrance to Erebus ſtands Cerberus, to prevent any one's coming in who ought not to be admitted. He is deſcribed (as in the picture of the Vatican Virgil) with three heads, and as many necks encompaſſed with ſerpents, and from thence called by Ovid the Meduſean monſter [w].

IV. The

Erebus may poſſibly be ſometimes uſed for the ſubterranean world in general. The picture in the Vatican Virgil has only the beginning of the third diviſion. Immediately behind Cerberus are ſome infants, and juſt over him is Minos, who adjudges each ghoſt to the place in which he is to reſide. He is ſitting in the attitude of a judge. By him is the urn, uſed of old when giving ſentence. A line of ſpirits ſtand before him waiting his ſentence; and behind him is one, who, in going to the place allotted him, ſeems to meet with an old friend, who takes him by the hand. Minos's urn always turned out the right mark. Stat. Theb. viii. v. 105. Statius deſcribes Minos and Æacus ſitting in judgment as aſſiſtants to Pluto, but it muſt have been only occaſionally. Theb. viii. v. 28. Minos is there ſpoken of as good-natured.

[w] Æn. vi. v. 412. Hor. l. iii. od. 11. v. 20. Met. x. v. 22. Horace (l. ii. od. 13. v. 36.) gives him an hundred heads, double the number given by Heſiod. Θεογ. 312. In the Vatican picture Cerberus ſhows a ſnarling ſort of ſatisfaction at Orpheus's muſic, and ſeems angry at being pleaſed. This picture has but one of the five diſtricts, the reſt being loſt. Had they been better preſerved we ſhould doubtleſs have ſeen Dido, and ſeveral Grecian and Trojan warriors, as deſcribed by Virgil.

It is remarked, that as all mankind may be divided into the good, bad, and indifferent, Ades is laid out by Virgil into three diviſions — Elyſium for the good — Tartarus for the bad — and for thoſe who may be ſaid to be neither, Erebus; ſuch as infants, innocent ſufferers, and the reſt aſſigned to this region.

Menippus's

IV. The fourth diviſion, TARTARUS, or the REGIONS OF TORMENTS, begins where the road through the diſtrict of Erebus branches into two; one to the right hand, leading to Elyſium, and the other to the left, leading to Tartarus. According to Virgil this region begins with a city encompaſſed with a river of fire, and guarded by one of the chiefs of the furies. Within this city was a vaſt deep pit, in which the tortures were ſuppoſed to be performed. In this horrid part, Virgil places ſuch ſouls as have been impious towards the gods, and ſuch as have been vile or miſchievous among men. Thoſe particularly who hated their brethren, uſed their parents ill, or cheated their dependents, who made no uſe of their riches, who committed inceſt or adultery, rebellious ſubjects or knaviſh ſervants, deſpiſers of juſtice, or betrayers of their country; and who make and unmake laws, not for the public good, but to enrich themſelves [x].

In

Menippus's account of hell, in Lucian, agrees in theſe particulars with Virgil's, Lucian, tom. i. p. 332. ii. 301. [The reaſon why new-born infants were placed in Erebus (which ſeems unjuſt) is ſaid to be in order to ſecure infancy, and give a check to the barbarous cuſtom of expoſing children, which prevailed every where except in Ægypt, where it was forbid by a law. By *the falſly condemned*, Virgil is ſuppoſed to mean the *falſly judged*, alluding to the cuſtom of ſitting in judgment, and paſſing ſentence upon every man at his deceaſe; which ſentence, if wrong, was to be rectified in the other world. See the origin of the cuſtom in Plato's Gorgias. Div. Leg. b. ii. ſect. 4.]

[x] Æn. vi. v. 549. to 566. The *impious*, Æn. vi. v. 580 to 607. and the *unjuſt*, v. 608. to 624. It is plain Virgil had this

In this region reſided alſo thoſe infernal deities the FURIES, who attend either to inflict or aggravate the torments. The deſcriptions of them are much more common in the poets than in the remains of the artiſts. The poets ſpeak of great numbers not only for the ſeveral regions of Orcus, but as wandering about the earth to tempt or puniſh the wicked, and ſometimes as attending on Jupiter in heaven itſelf. Theſe goddeſſes (for ſo they are ſtyled) were looked upon as the diſpenſers of the divine vengeance, the puniſhers of wicked actions, here and hereafter, and the inflicters of terrors, wars, and peſtilence [y].

As the poets, in diſpoſing the lower world, ſeem to have been fond of throwing things into

this diſtinction in his thoughts, from his not mixing them at all one with another; and even expreſſes it in the exclamation, v. 620. As Æneas did not enter into Tartarus, the picture repreſents only the city. The Sibyl relates the reſt, that Rhadamanthus reſided there, and that there were in it much more terrible monſters than in the previous region; that it ended in a gulph twice as far below the earth as the heavens are above it, where the wicked were tormented. Æn. vi. v. 558. 577. 580.

y Æn. vi. v. 571. Virgil gives them apartments in the previous region. Ibid. v. 280. And Statius ſpeaks of them as ſtanding round Pluto's throne, Theb. iv. v. 527. where he calls them miniſters of Pluto's cruelty. Æn. viii. v. 701. Æn. xii. v. 852. Æn. vii. v. 409. Cotta ſpeaks of a temple to the furies, Cic. de Nat. Deor. l. iii. p. 69. where it is ſaid, *Furiæ deæ ſunt, ſpeculatrices, credo, et vindices facinorum et ſceleris.* There is part of a prayer to them in Lucilius, Sat. l. iv. They were worſhipped at Athens by the title of Σεμναι Θεαι, Lucian, tom. ii. p. 215. They were uſed as inſtruments in the puniſhment of Pentheus, Oedipus, Oreſtes, &c.

triads [z], ſo they have made three chiefs over all the other Furies, Tiſiphone, Alecto, and Megæra, who were ſuppoſed to exceed all the reſt in cruelty and malice, and are called, by way of eminence, The Furies, or The Diræ. They were all three ſiſters, born at one birth of the goddeſs Night. They are deſcribed as of a large ſize, and terrible to behold. They have a dark funeral robe bound round them with ſerpents, and vipers about their heads. They, ſometimes, too, hold vipers in their hands, and ſometimes whips or torches, all as inſtruments of puniſhment. The poets ſpeak of them as tormenting the wicked, or hurrying them into miſchief; and on ſome occaſions as attending on the throne of Jupiter, and as ſtanding round the ſeat of Pluto, and as waiting at the gate of Tartarus [a].

The vipers round the head of TISIPHONE are repreſented by the poets, ſometimes as like ſerpents intermixed with the hair, and ſometimes as

z Ades itſelf is divided into three regions, Erebus, Tartarus, and Elyſium; and is governed by three judges, Minos, Rhadamanthus, and Æacus; and watered with three rivers, Acheron, Cocytus, and Phlegethon, with other triads of leſs note.

a Æn. xii. v. 848. Lucan. i. v. 574. 577. Flac. iii. v. 54. They are *old*, Met. iv. v. 474. *ſqualid*, Med. Act. i. Sc. i. v. 14. *meagre*, Agam. Act. iii. Chor. v. 7. 59. *pale*, Virg. Geo. iii. 153. iv. 483. Ovid. Ibis, v. 78. Æn. vi. 575. Though the figures of the Furies are very uncommon, yet they are generally introduced in the relievos of the death of Meleager, as encouraging Althæa to burn the fatal brand on which her ſon's life depended. Ovid makes Althæa invoke the Furies. Met. viii. v. 483.

ſerpents

ſerpents growing from her head inſtead of hair. As ſhe is one of the chief of the infernal executioners, her robe is deſcribed dropping with freſh blood, and ſtiff with human gore, and faſtened round her with ſerpents inſtead of a girdle, as ſhe has ſometimes vipers twiſted round her arms inſtead of bracelets. They gave her ſometimes a torch in her hand freſh from the torture, and ſtill wet with blood, and ſometimes a ſerpent in one hand, and a torch in the other; and ſometimes ſerpents in both. Here, ſhe is ſhaking her horrid head of hair to rouze up all the vipers about it, and there, running on, with the air of a Bacchanal, to incite men to deeds of blood and fury. Here urging on the torments of the condemned, and there whirling her torch, and exulting in the miſchief ſhe has done. Here ſhe is repreſented as a growing figure, and there as ſetting out with all her attendants [b].

ALECTO,

[b] See all theſe particulars, Stat. Theb. i. v. 91. Met. iv. v. 495. 483. Stat. Theb. i. ver. 111. Met. iv. v. 510. 490. Stat. Theb. i. v. 113. Ibid. vii. v. 466. Stat. Theb. vii. ver. 467. Æn. vi. v. 571. Met. iv. v. 510. 484. As a *growing figure*, Æn. vii. 448. Virgil is deſcribing her as bringing a peſtilence upon the earth, where the allegory and the reality anſwer exactly to each other. Æn. Geo. iii. v. 554. There is a legend in Flaccus concerning Tiſiphone, as remarkable as it is uncommon, wherein ſhe endeavours to hinder Iö from landing in Ægypt, but is defeated by Nilus. The poet ſays, the Fury's torches lay ſcattered in one place, and her avenging ſcourge in another; ſeveral of her vipers were torn from her head, and ſhe herſelf preſſed down into the ſand-bank, from whence ſhe ſunk to

ALECTO, her ſiſter, ſeems to have been yet more terrible than herſelf. She is deſcribed much in the ſame manner, with vipers about her head, and about her very wings, and is armed with vipers, ſcourges, and torches, as appears from the fineſt deſcription of a Fury that was ever penned [c].

MEGÆRA,

to hell, wounded and vanquiſhed. See the whole ſtory (Flac. iv. v. 413.) from which (as Flaccus obſerves) the Thracian Boſpherus, or Boſporus, acquired its name.

[c] Æn. vii. v. 329. 450. 561. 347. 451. This deſcription is one of the nobleſt parts in all Virgil's works, Æn. vii. v. 324 to 571. Juno, to deſtroy the good underſtanding between the Trojans and Latians, raiſes Alecto from Tartarus, who, receiving her orders, inſtantly flies to the queen of Latium, and darts one of her ſerpents into her boſom. This produces in her, firſt melancholy and complaints, then rage, and at laſt open acts of violence. From her Alecto flies to Turnus, and at midnight appears to him in his ſleep under the form of a prieſteſs of Juno, and tries in a ſpeech to incite him to raiſe troops againſt Æneas and his allies. Turnus at firſt treats her as a falſe propheteſs, at which ſhe in a rage aſſumes her own ſhape, with all its terrors about it. Her face grew larger and larger every inſtant; her eye-balls became like flames of fire, and her ſnakes roſe about her head in all their fury. She then bids him obſerve who ſhe is; the diſpenſer of wars and deſtruction, darting, at the ſame time, her burning torch againſt his breaſt. Turnus ſtarts with the fright out of his ſleep, calls aloud for arms, excites the people, and breaths nothing but ſlaughter. From him Alecto flies, and raiſes a quarrel between a party of Trojans and ſome Latians; and when ſhe ſaw them ſufficiently provoked, ſhe herſelf ſounded the onſet to battle. The infernal blaſt made the woods tremble, and was heard for a vaſt compaſs round about. She flies thence to heaven, tells Juno her commands were obeyed, and wants to do more miſchief. Juno ſays,

MEGÆRA, the laſt of the three horrid ſiſters, called the DIRÆ, has ſerpents on her head, and two diſtinguiſhed ones over her forehead, as her ſiſters have; and, like them, is repreſented with torches. The poets ſpeak much leſs of her than of the others. There is but one deſcription of her that would make a good picture. It is in Virgil, where he is ſpeaking of the puniſhment of the Lapithæ, who are placed round a table plentifully ſet out, with a looſe rock hanging over their heads, and the Fury cloſe by to watch and threaten them, the moment they offer to taſte any of the tempting things ſet before them [d].

Such are the chiefs of the executioners employed to torment THE IMPIOUS and THE UNJUST,

ſays, it is enough, and bids her return to Tartarus. On which ſhe flies down, and plunges herſelf into a horrid ſulphu eous lake in the vale of Amſanctus, ſuppoſed to be a vent of the river Acheron, that ſurrounds the city of Rhadamanthus, and ſo muſt lead Alecto directly to her uſual abode.

Amſanctus, by the antients and moderns, is placed in the kingdom of Naples, between Trevicum and Acherontia. Here a temple was built to Mephitis (Plin. Nat. l. iii. c. 93.) as the god of peſtilential ſmells. Hence this place is called to this day Neſanto (a corruption of Amſanctus) and Muffito, and agrees with Virgil's deſcription, ſee Polym. p. 276. As no poet ſpeaks of a horn as one of Alecto's attributes, our author thinks it was uſed here only occaſionally.

[d] Her. Oet. Act. iii. ſc. 2. Thyeſt. Act. ii. ſc. 1. Æn. vi. v. 607. Virgil calls her *Maxima*, by which, conſidering her ſiſters characters, is meant a chief, not the chief. That it is Megæra Virgil means is plain from Statius, Theb. vi. v. 715.

into

into which the inhabitants of Tartarus ſeem to be divided by Virgil.

The moſt impious are the REBEL GIANTS, who, after their defeat, were caſt down to Tartarus, to receive the puniſhment due to their enormous crimes. The poets, in ſpeaking of theſe monſters, ſay, they had ſnakes inſtead of legs. This is explained by the works of the artiſts, in which (as on a gem at Florence) they are often repreſented going off at the thighs into two vaſt ſerpents [e].

Virgil ſpeaks of the vaſt variety of tortures in Tartarus, but names very few. The puniſhments are very uncommon too in the remains of the artiſts. In a fine relievo at the Villa Borgheſe, Tityos is lying on his back, and a vulture plung-

e Theſe giants were not ſo eaſily conquered as might be expected, or ſome poets have deſcribed that affair as attended with more difficulty than they ought. See Ovid. Met. V. v. 320. where he ſays one of the Pierides raiſes the atchievements of the giants, and extenuates the actions of the gods. Faſt. V. v. 37. Lucr. ix. v. 656. Met. i. v. 184. See Macrob. Sat. l. i. c. 20. where they are ſuppoſed to be impious atheiſts.

Typhæus is diſtinguiſhed by the poets as one of the chief leaders, Met. V. v. 326. Horace mentions him firſt in his account of the battle, and names ſome more, Mimas, Porphyrion, Rhæcus, and Enceladus, l. iii. od. 4. v. 61. Virgil adds, Cœus and Iapetus, Geo. i. v. 283. and Ægeon. Æn. x. v. 568. with the two ſons of Aloëus, Æn. vi. v. 589. Ovid ſays Gyges and Typhon were concerned in the affair—Faſt. iv. v. 592. Faſt. ii. v. 461.

ing

ing his beak into his ſide, as Virgil deſcribes it. In another in the Barbarini palace, are the tortures of Tantalus, Siſyphus, and Ixion.

TANTALUS is repreſented as hanging over the waters, which are always flowing through his hand, and gliding from him. Diſappointment and a ſort of ſtupidity, at being ſo perpetually baulked, appear in his face. From ſome ſuch repreſentation Horace compares the tortures of a Miſer to thoſe of Tantalus. He ſeems alſo to have been repreſented as ſtanding under a tree, with ripe fruits hanging juſt before his mouth, which when he attempts to take, moved away out of his reach; and ſometimes with a great ſtone over his head, juſt ready to fall upon him [f].

SISYPHUS is ſeen, as Ovid deſcribes him, bending under the weight of a vaſt ſtone. Lucretius makes him only an emblem of the ambitious, as Horace does Tantalus of the covetous [g].

IXION (condemned for impiety and ingratitude) appears as fixed to his wheel, which hurries him

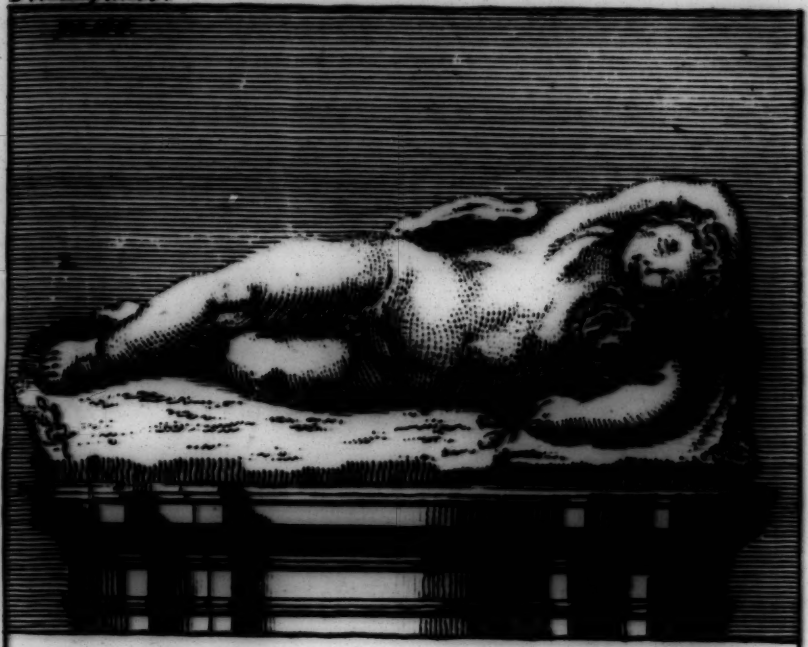
[f] Æn. vi. v. 627. 600. Hor. l. i. Sat. 1. v. 71. Lucr. l. ii. v. 1097. Stat. Theb. vi. v. 281. Met. iv. v. 458. Lucr. iii. v. 994. Cic. Tuſc. Quæſt. l. iv. p. 460.

[g] Homer's fine deſcription of him agrees with the more common way of puniſhment, as rolling up a great ſtone againſt the ſide of a ſteep mountain, which always rolls down before he can fix it on the top, Met. xiii. v. 26. Met. iv. v. 459. Lucr. iii. v. 1015.

BIBLIOTHECA BODLEIANA

round

Pl. XII pa. 180.



round in one perpetual whirl. In this manner he is deſcribed by the poets [h].

V. The fifth diviſion, ELYSIUM, or the REGION OF BLISS, is the habitation of thoſe who died for their country; thoſe of pure lives; inventors of arts; and all who have done good to mankind. Virgil does not ſpeak of any particular diſtricts, but ſuppoſes that all have the liberty of going where they pleaſe in that delightful region. He only mentions the vale of Lethe, or Forgetfulneſs, as appropriated to any particular uſe. Here, according to the Platoniſts, and other philoſophers, the ſouls which had gone through ſome periods of their trials, were immerſed in a river which gives name to the vale, in order to be put into new bodies, and to fill up the courſe of their probation in our world [i].

The antient, as well as the modern, poets, never failed more in any thing than in making a heaven. Virgil's ideas, though preferable to Homer's, are ſtill very mean. The perſons in his Elyſium are, ſome dancing, others engaged in what they moſt delighted in whilſt on earth. Thus Orpheus, for inſtance, is playing on his lyre. He ſpeaks alſo of delightful groves, and a

h Met. iv. v. 461. Stat. Theb. viii. v. 51. Geo. iv. v. 484. Geo. iii. v. 39. Our author thinks that *angues* here ſhould be *urbes*, which agrees with Ixion's puniſhment, whereas *angues* does not. See Polym. p. 280.

i Æn. vi. v. 660. 675. 679. 703. 749.

caſcade

caſcade of water. But taking in all he ſays, his deſcription of Elyſium, and the pleaſures enjoyed there, are ſo very low, that it ſeems almoſt to be borrowed from the manner in which the common people at Rome paſſed their holidays on the banks of the Tyber [k].

ÆACUS, the proper judge of Elyſium, is neither deſcribed by the poets, nor repreſented by the artiſt. But PLUTO and PROSERPINA are common ſubjects with both. Their palace ſtood where the three great roads of Ades meet, near the centre of their dominions. There is a great reſemblance in the faces of the three brothers, Jupiter, Neptune, and Pluto, which appears in their ſeveral figures (and is certainly well preſerved by Raphael, in his feaſt of the gods, on the marriage of Cupid and Pſyche) only the look of Jupiter is the moſt ſerene and majeſtic, and Pluto's the moſt ſullen and ſevere. The poets make the ſame diſtinction. Statius calls Pluto the Black Jupiter, and his complexion (as well as his veil) ſhould be dark and terrible. He is ſometimes called Dis, and Proſerpine is named Perſephone [l].

From

[k] Compare the deſcription of a holiday by Ovid. Faſt. iii. v. 340. and of the joys of Elyſium by Virgil, Æn. vi. v. 647. This Holiday was kept on the ideas of March, in honour of Anna Perenna, then a ſaint, but formerly an old cake-woman at Rome. The beſt deſcription of a heaven is in Pindar, Olymp. od. 2.

[l] In one of the pieces of painting diſcovered about the end of the laſt century, is an old burial-place of the Naſſonian family,

From the little the poets ſay of Proſerpina's perſon, it may be inferred, that ſhe was of a brown complexion. Though Pluto made her the partner of his throne, it was a great while before ſhe could forgive the violence he had offered her, or forget the delightful vales of Enna, where ſhe uſed to be ſo happy with her nymphs. Of this Ovid gives a very pretty and very pictureſque deſcription. There was a gloom which hung over her face for a long time, and which perhaps was never worn away. Statius found out a melancholy employment for her too; which was to keep a ſort of regiſter of the dead, and to mark down all who ſhould be added to that number. He gives her another and more agreeable office. He ſays, when any remarkably good wife dies, Proſerpina orders the ſpirits of the beſt women to walk in proceſſion to welcome her to Elyſium, and to ſtrew all the way with flowers [m].

mily, Pluto and Proſerpina are ſitting on thrones, whilſt Mercury is introducing the ghoſt of a young woman, who ſeems intimidated at Pluto's ſtern look. Behind ſtands her mother, waiting to conduct her back to ſome grove in Elyſium. Pluto holds a ſceptre in his hand, (Met. V. v. 420.) and hath a veil over his head, which Claudian calls *nubes*, as the lighter veil of the air and water nymphs was called *nimbus*. Claud. de rapt. Proſ. Stat. Theb. iv. v. 475. Theb. ii. v. 50. Stat. Theb. xii. v. 273. Luc. i. v. 577. Faſt. iv. v. 44. Met. V. v. 470.

m Hor. l. ii. od. 13. v. 21. He calls her *ſurva*. Faſt. iv. v. 525. Met. V. v. 508.

Our author concludes here his inquiry concerning the agreement between the works of the Roman poets, and the remains of the antient artiſts. He has laid down, in his laſt dialogue, a plan for carrying on this agreement with reſpect to many other ſubjects, which he thought might be of ſervice towards explaining the claſſics: ſuch as the amours of the gods, and of their offspring, the heroes—fabulous actions relating to famous men not properly heroes—things remarkable relating to the hiſtory, religion, military affairs, arts and ſciences, &c. of the Romans. In all theſe ſubjects the poets and artiſts would be found to give mutual light to one another. And if ſuch an extenſive inquiry ſhould be made alſo into the Greek writers, the whole would be a more uſeful and a more complete body of antiquities than any yet publiſhed, and withal would be leſs voluminous than the ſingle collections of Grævius, Gronovius, or Montfaucon [n].

[n] It is remarked of Montfaucon, that his deſign is too wide, he having taken in all he could find, of whatever age or country, down to the reign of Theodoſius the younger. Nor has he executed his deſign ſo regularly as it ſhould be; he has mixed Tuſcan deities with Roman; Gallic figures with Syrian; Ægyptian with Athenian. This breeds confuſion, and multiplies the attributes of every god. As they are there, the poets do not agree with the artiſts, nor the artiſts with the poets, in their reſpective repreſentations. See the ſingle article of Jupiter, vol. i. p. 44, 48, 49, 50.

A N

AN APPENDIX,

CONTAINING

SECT. I. Some of the PASSAGES referred to in the INQUIRY, with a few additional NOTES.

SECT. II. INSTANCES of the DEFECTS of the modern ARTISTS and POETS in ALLEGORICAL SUBJECTS.

SECT. I.

PAge iii. Though the firſt age of the Roman poetry is dated from Livius, it is certain (not to mention the ſongs of triumph in Romulus's time, Liv. l. 3. c. 29.) there was ſomething of poetry under Numa, who pretended to converſe with the muſes, as well as with Egeria; and Horace (lib. 2. ep .1.) calls the *Salian verſes*, Numa's verſes—*Jam Saliare Numæ carmen.* Pythagoras (who gave a tincture of poetry to the Romans) and his followers, like our druids, delivered moſt of their precepts in verſe. Indeed in that and the next ages the Roman poetry was of a religious kind: their very prayers were poetical. Horace, l. 2. ep. 1. *Carmine dii ſuperi placantur, carmine manes.* They had likewiſe *prophetic* or *ſacred* writers, who wrote in verſe. Theſe were ſo numerous, that there were above 2000 volumes even in Auguſtus's time, who ordered moſt of them to be burnt, reſerv-

ing only the choice of the books of the ſibyls. Horace ſeems to allude to them, l. 2. ep. 1. v. 26. —*Annoſa volumina vatum.* Though the authors are called *vates*, and their works *carmina*, that does not imply they were all poetry. *Carmen* often ſignifies *a charm*, particularly in Pliny, l. 28. c. 2. Perhaps ſolemn forms, prophecies, charms, were at firſt in verſe, and thence *carmen*, *cantare*, *decantare*, might be uſed even when they were written in proſe. The old Romans had alſo a kind of plays derived from what they had ſeen of the Tuſcan actors ſent for to Rome to expiate a plague. See Livy, l. 7. c. 2. *Heſter*, he ſays, ſignifying *a player* in Tuſcan, *hiſtrio* came to be uſed inſtead of *ludio*. To theſe may be added the jeſting dialogues at their vintage feaſts, (Hor. l. 2. ep. 1. v. 139.) and thoſe poets who ſang, like our bards, at the tables of the rich, the atchievements of their anceſtors. Cic. Tuſc. Quæſt. l. 1. p. 289. Val. Max. l. 2. c. 1. The Feſcennine poetry, mentioned by Livy and Horace, was probably a ſort of dialogues. Hor. l. 2. ep. 1. v. 154. All theſe, with their works, are loſt, Livius being the firſt Roman poet of whom any thing remains.

INTRODUCTION.

Ad noſtrum tempus Livî *ſcripteris* ab ævo.
Hor. l. 2. ep. 1. v. 63. page iii.

Et poſt Punica bella quietus, quærere cœpit
Quid Sophocles et Theſpis et Æſchylus utile ferrent.
Hor. l. 2. ep. 1. v. 164. p. iv.

Felix qui potuit rerum cognoſcere, cauſas, &c.
Geo. 2. v. 492. p. vi.

——————— *molle* atque *facetum*
Virgilio annuerant gaudentes rure Camœnæ.
Hor. l. 1. ſat. 10. v. 44. p. viii.

BOOK I. CHAP. I.

——————— *Triſida* flamma.
——————— Cui dextra *triſulcis*
Ignibus armata eſt. —— Met. 2. v. 849, 325. p. 7.

Vultu, quo cœlum tempeſtateſque ſerenat,
Oſcula libavit natæ. —— Æn. 1. v. 256. p. 8.

Demens qui nimbos et non imitabile fulmen
Ære et cornipedum pulſu ſimulabat equorum.
Æn. 6. v. 591. p. 9.

——————— Rapidis qui tonat *altus* equis, p. 9.

In vos *alta* Jovis *dextera* fulmen habet.
Ovid. l. 3. el. 3. v. 10. p. 9.

Matronæ præter faciem nil cernere poſſis.
Ovid. de Art. Am. l. 1. v. 31. p. 10.

Ægidaque horriferam, turbatæ Palladis arma,
Certatim ſquamis ſerpentum auroque prolibant,
Connexoſque angues; ipſamque in pectore divæ
Gorgona, deſecto vertentem lumina collo.
Æn. 3. v. 438. p. 15.

CHAP. II.

Ipſa Venus pubem, quoties velamina ponit,
Protegitur lævâ ſemireducta manu.
Ovid. Art. Am. 2. v. 614. p. 17.

Turpe vir et mulier, juncti modo, protinus hoſtes.
Non illas lites *Appias* ipſe probat.
Rem. Am. v. 660. p. 18.

Otia ſi tollas, periere Cupidinis arcus.
Rem. Am. v. 143. p. 19.

Ac nudam effigiem clypeo fulgentis et haſtâ,
Pendentiſque Dei, perituro oſtenderet hoſti.
Juv. ſat. 11. v. 107. p. 23.

Hinc Auguſtus agens Italos in prælia Cæſar—
Stans celſa in puppi: geminas cui tempora flammas
Læta vomunt; patriumque aperitur vertice ſidus.
Æn. 8. v. 678. p. 28.

Qualis ubi hybernam Lyciam Xanthique fluenta
Deſerit, ac Delum maternam inviſit Apollo,
Inſtauratque choros;——
Ipſe jugis Cynthi graditur, mollique fluentem
Fronde premit crinem fingens, atque implicat auro.
Tela ſonant humeris.—— Æn. 9. v. 150. p. 29.

——————— Citharâ *crinitus* löpas
Perſonat auratâ.——— Æn. 1. v. 741. p. 29.

——————— Nec Polyhymnia
Leſboum refugit tendere *Barbiton*.
Hor. l. 1. od. v. 34. p. 32.

Mox et Leucatæ nimboſa cacumina montis,
Et formidatus nautis aperitur *Apollo*.
Æn. 3. v. 275. p. 32.

——— Fora litibus omnia fervent.
Ipſe poteſt fieri Marſya cauſidicus.
Mart. l. 2. ep. 64. p. 34.

Ora vides Hecates in tres vertentia partes,
Servet et in terras compita ſecta vias.
Faſt. 1. v. 142. p. 36.

——————— Tanquam diverſis partibus orbis
Anxia præcipiti veniſſet epiſtola *pinnâ*.
Juv. ſat. 4. v. 149. p. 38.

O teſtudinis aureæ
Dulcem quæ ſtrepitum, Pieri, temperes!
O mutis quoque *piſcibus*
Donatura cygni, ſi libeat, ſonum.—Hor. l. 4. od. 3. p. 39.

Tu quoque muta *feræ*, volucer Tegeæe, *ſonoræ*
Terga premas.——— Stat. l. 1. Sylv. 5. v. 8. p. 39.

Without

Without this legend of Mercury it would be difficult to have an idea of a *ſinging fiſh*, or a *muſical beaſt*.

——————————— At tu
Nil niſi Cecropides, truncoque ſimillimus Hermæ.
Nullo quippe alio vincis diſcrimine, quam quod
Illi marmoreum caput eſt, tua vivit imago.
Juv. ſat. 8. v. 55. p. 41.

BOOK II.

——————— *Pauci*, quos æquus amavit
Jupiter, aut ardens evexit ad æthera virtus.
Æn. 6. v. 130. p. 42.

Nec quia deſperes invicti membra Glyconis
Nodoſâ corpus nolis prohibere podagrâ.
Hor. l. 1, ep. 1. v. 33. p. 43.

Addidit Arcadio terga leonis *apro*.
Mart. l. 9. ep. 102. p. 47.

Hæc rapit Antæi velox in *pulvere* Draucus,
Grandia qui vano colla labore facit.
Mart. l. 14. ep. 18. p. 50.

Acer equus quondam, magnæque in *pulvere* famæ.
Met. 7. v. 541. p. 50.

Et te, Bacche, vocant per carmina læta, tibique
Oſcilla ex altâ ſuſpendunt mollia pinu.
Hinc omnis largo pubeſcit vinea fœtu;
Complentur valleſque cavæ, ſaltuſque profundi,
Et quæcunque deus circum caput egit honeſtum.
Geo. 2. v. 392. p. 55.

Honeſtus, when applied to a perſon or figure, ſignified *beautiful*. Dryden, prejudiced by modern figures, tranſlates it *jovial*.

Lituo pulcher, trabeaque Quirinus.
Faſt. 6. v. 375. p. 60.

Mens bona dicetur, manibus poſt terga revinctis.
Ovid. Amor. l. 1. el. 1. v. 32. p. 63.

Et tibi quæ Samios diduxit litera ramos
Surgentem dextro monſtravit limite callem.
Perſ. ſat 3. v. 82. p. 66, 67.

Conſtitit, atque caput niveo velatus amictu,
Jam bene diis notas ſuſtulit ille manus.
Faſt. l. 3. v. 364. (of Numa,) p. 67.

Injurioſo ne pede proruas
Stantem columnam.——— Hor. l. 1. od. 35. p. 71.

Quem tulit ad ſcenam *ventoſo* gloria curru.
Hor. l. 2. ep. 1. v. 177. p. 73.

Te ſemper anteit ſæva *neceſſitas*,
Clavos trabales et *cuneos* manu
Geſtans ahena; nec *ſeverus*
Uncus abeſt, liquidumque plumbum.
Hor. l. 1. od. 35. v. 16. p. 75.

Hic per ſancta tuæ *Junonis* numina juro!
Tibul. l. 4. el. 13. v. 16. p. 76.

Et per *Junonem*, domino jurante, miniſtro.
Juv. ſat. 2. v. 99. p. 761.

Scit *Genius*, natale comes qui temperat aſtrum,
Naturæ deus humanæ, mortalis in unum-
Quodque caput, vultu mutabilis, *albus* et *ater*.
Hor. l. 2. ep. 2. v. 187. p. 76, 77.

———Stat Fortuna *improba* noctu,
Arridens nudis infantibus.———
Juv. ſat. 6. v. 605. p. 79.

Hac facie, Fortuna tibi *Romana* placebas.
Luc. l. 8. v. 686. p. 80.

BOOK IV.

Tum mihi *cæruleus* ſupra caput aſtitit imber,
Noctem hiememque ferens.—Æn. 3. v. 195. p. 86.

Anne novum tardis ſidus te menſibus addas,
Qua locus Erigonen inter Chelaſque ſequentes
Panditur: ipſe tibi jam brachia contrahit ardens
Scorpius, et cœli juſtâ plus parte reliquit.
Vir. Geo. 1. v. 35. p. 89.

——————Milio venit annua cura,
Candidus auratis aperit cum cornibus annum
Taurus, et *averſo* cedens canis occidit aſtro.

The original reading was *adverſo*, according to the beſt MSS. then *canis* is the genitive caſe, and *adverſum aſtrum* is that conſtellation; but *averſum aſtrum* means *Taurus*.——Vir. Geo. 1. v. 218. p. 92.

Subſequitur *rapido* contenta canicula curſu:
Cum *rapidus*, torrens, ſitientes Sirius Indos
Ardebat cœlo.——Geo. 4. v. 426. p. 97.

Cæruleus et vultum ferrugine Lucifer atrâ
Sparſus erat.—Before Cæſar's death.
Met. 15. v. 790. p. 101.

——————Velatis cornibus et jam
Luna venit.——Flac. Arg. 8. v. 33. p. 102.

Gemmea *purpureis* cum juga demet equis.
Faſt. 2. v. 72. p. 103.

Carmina ſanguineæ deducunt cornua lunæ,
Et revocant *niveos* ſolis euntis equos.
Ovid. l. 2. el. 1. v. 24. p. 103.

Cum ſol Herculei terga *Leonis* adit.
Ovid. de Art. Am. 1. v. 68. p. 104.

——————Duplices tendens ad ſydera palmas.
[*Praying.*] Æn. 1. v. 93. p. 105.

——————Celer admiſſis labitur *annus equis*.
[Amnis aquis.] Ovid. l. 1. el. 8. v. 50. p. 107.

Bruma novi prima eſt, veteriſque noviſſima ſolis.
Faſt. 1. v. 164. p. 108

——Torquet medios nox humida curſus;
Et me ſævus equis *Oriens* afflavit anhelis.
Æn. 5. v. 740. p. 109.

Roſcida *purpureâ* ſupprime lora manu.
Ovid. l. 1. el. 13. v. 10. p. 110.

Memnonis in roſeis *lutea* mater equis.
Faſt. 4. v. 714. p. 110.

*Lutea*que exiguis areſcunt *ſulphura* flammis.
Met. 15. v. 351. p. 110.

Præſideo foribus cœli, cum mitibus horis.
Faſt. 1. v. 125. p. 111.

Ille tenens dextrâ *baculum*, *clavemque* ſiniſtrâ,
Bina repens oculis obtulit ora meis.
Faſt. 1. v. 56. p. 111.

Principium des, Jane, licet velocibus annis,
Et revoces vultu ſæcula longa tuo.
Mart. l. 8. ep. 8. p. 112.

Ante quod eſt in me, poſtque, videtur *idem*.
Faſt. 1. v. 114. p. 113.

BOOK V.

Per Siculas equitavit aquas.
Hor. l. 4. od. 4. v. 44. p. 117.

Conſligunt Zephyruſque Notuſque, et lætus Eois
Eurus equis.——Æn. 2. v. 417. p. 117.

——Rorant pennæque *ſinuſ*que.
Met. 1. v. 268. p. 117.

Chloris eram quæ Flora vocor, &c.
Faſt. 5. v. 212. p. 118.

Ferveſcunt graviter ſpirantibus incita flabris.
Lucr. 6. v. 427. p. 119.

Hinc ad Tarpeium, &c.——Æn. 8. v. 354. p. 125.

Sic roſeo Thaumantias ore locuta eſt.
Æn. 9. v. 5. p. 126.

Parva metu primo, mox ſeſe attollit in auras.
Æn. 4. v. 176. p. 126.

Nocte volat cœli medio terræque per umbram,
Stridens; nec dulci declinat lumina ſomno:
Luce ſedet cuſtos, aut ſummi culmine tecti,
Turribus aut altis.—Æn. 4. v. 117. p. 127.

BOOK VI.

Hæc et cæruleis mecum conſurgere digna
Fluctibus, et noſtrâ potuit conſidere conchâ.
[*Spoken by Venus of Violantilla.*]
Stat. 1. Sylv. 2. v. 118. p. 132.

Juvenem in latebris, averſum a lumine, nympha
Collocat: ipſa procul, nebulis obſcura, reſiſtit.
Geo. 4. v. 408. p. 134.

Ardentes oculos intorſit lumine glauco;
Et graviter frendens ſic fatis ora reſolvit.
Geo. 4. v. 524. p. 134.

Saltantes ſatyros imitabitur Alpheſibœus.
Vir. Ecl. 5. v. 73. p. 134.

Paſtorem ſaltaret uti Cyclopa, rogabat.
Hor. ſat. 5. v. 63. p. 135.

Clioque et Beroë ſoror, Oceanitides ambæ,
Ambæ auro, pictis incinctæ pellibus ambæ.
Geo. 4. v. 342. p. 135.

Et Thetidi quales vix reor eſſe pedes.
Ovid. Ep. Her. 20. v. 60. p. 136.

Anna tegens vultus, ut *nova nupta*, ſuos.
Faſt. 3. v. 690. p. 136.

Et *canere* antiqui *dulcia* furta Jovis.
Proper. 1. el. 25. v. 20. p. 137. See p. 20.

Quam domus Albuneæ reſonantis.
Hor. l. 1. od. 7. v. 13. p. 138.

Hic eſt Euphrates, præcinctus arundine frontem:
Cui coma dependet cærula, Tigris erit.
Ovid. Art. Am. 1. v. 231. p. 140.

BOOK VII.

Stabat anhela metu, ſolum Natura Tonantem
Reſpiciens.—— Stat. Achil. 2. v. 489. p. 146.

Effuſæque comas et apertæ pectora matres
Significant luctum.———
Met. 13. v. 689. p. 149.

Quæ *loca*, qui *montes*, quæve ſerantur *aquæ*.
Ovid. Art. Am. 1. v. 220. p. 155.

Quantus Atlas, aut quantus Eryx, aut ipſe coruſcis
Cum premit ilicibus quantus, gaudetque nivali
Vertice ſe attollens *pater* Apenninus ad auras.
Æn. 16. v. 703. p. 155.

Vertumnis quotquot ſunt, natus iniquis.
Hor. l. 2. ſat. 7. v. 14. p. 157.

Olim truncus eram ficulnus, inutile lignum,
Cum faber incertus ſcamnum faceretne Priapum,
Maluit eſſe deum: deus inde ego.——
Hor. l. 2. ſat. i. v. 5. p. 157.

Et teneram a radice ferens, Sylvane, cupreſſum.
Geo. i. v. 20. p. 159.

BOOK. VIII.

———Primis in faucibus Orci
Luctus et ultrices poſuere cubilia *curæ*,
Pallentesque habitant *morbi*, triſtisque *senectus*,
Et *metus*, et maleſuada *fames*, ac turpis *egeſtas*;
Terribiles viſu formæ.—Æn. 6. v. 277. p. 163.

——Curas, laqueata circum
Tecta volantes—Hor. l. 2. od. 16. v. 12. p. 163.

Non mortis laqueis expedies caput. Hor. l. 3. od. 24. v. 9.

This perhaps is what Catullus means by the whirl of death.

Ceste ego te in medio verſantem *turbine* lethi
Eripui.—Catul. Nupt. Pel. v. 150. p. 165.

Poſtque

Poſtque venit tacitus, fulvis circumdatus alis,
Somnus.—Tibul. 2. el. 1. v. ult. p. 167.

Hunc quoque, qui *curru* madidas tibi pronus habenas
Ducit, in Aonios vigilis demitte ſoporem.
Stat. Theb. 12. v. 307. p. 168.

Cornu *here, inſtead of* curru, *would perhaps correct a miſtake of a tranſcriber or editor.*

Sævit et in lucem, Stygiis emiſſa tenebris,
Pallida Tiſiphone: morbos agit ante, metumque,
Inque dies avidum *ſurgens* caput *altius* effert.
Geo. 3. v. 554. p. 176.

Invidia infelix Furias amnemque ſeverum
Cocyti metuet, tortoſque Ixionis *orbes*,
Immanemque rotam.—Geo. 3. v. 39. p. 181.

P. viii. l. 10. *Though left unfiniſhed*, &c. The plaineſt proof of this is the many breaks, or hemiſtics, in the Æneid itſelf; which are to be found in no other finiſhed Latin poem, nor in any other of Virgil's works. The firſt ſix books are reckoned much more correct than the ſix laſt.

P. ix. l. 20. *Recommended by Virgil*, &c. Modeſty and good-nature were the chief beauties of Virgil's private character. He thought humbly of himſelf, and handſomely of others, and was ready to ſhew his regard for merit, even where it might ſeem to claſh with his own. He was the firſt that introduced Horace to Mæcenas, between whom there grew up ſo high a degree of friendſhip as is very uncommon between a firſt miniſter and a poet, or indeed between any two friends, though more on a level; for there is reaſon to think that Horace haſtened himſelf out of this world, to accompany his great friend in the next; and therefore what he ſays in an ode, when Mæcenas was extremely ill, ſeems to be too ſerious for a poetical rhodomontade: *Ibimus, ibimus utcunque præcedes, ſupremâ carpere iter comites parati*, l. 2. od. 17. Accordingly Horace dies about three weeks after him, and orders his remains to be buried cloſe by Mæcenas's.

Page. xix. *It was not till after*, &c. Rome, as well as the inhabitants, was in the beginning rude and unadorned. Their houſes were only a covering againſt the weather, and thence called *tecta*, as the roofs were termed *culmina*, from being

of ſtraw. It was long before the houſes or temples had any ornaments. The king's palace was a thatched houſe:

Romuleoque recens horrebat regia *culmo*.
Æn. viii. v. 654.

Quæ fuerit noſtri ſi quæris regia nati,
Aſpice de cannâ ſtraminibuſque domum.
Ovid. Faſt. l. 3. v. 183.

The ſtatues of the gods were of earthern ware. Faſt. l. i. v. 202. Juv. ſat. ii. v. 117. The chief ornaments, both of their houſes and their temples, were their trophies, the trunks of trees loaded with the arms taken in war. The patricians only at firſt were allowed the privileges of trophies, but the plebeians came afterwards to have a ſhare in this honour, to which ſome rights were annexed. It was not lawful to remove them, unleſs on extraordinary occaſions, as after the battle of Cannæ. Things remained much in this ſtate till the ſecond Punic war. Æn. ii. v. 85. v. 11—17.

P. xxiii. l. 8. *All the poets are omitted after*, &c. The omiſſion of Claudian ſeems only to be regretted by our author, who, tho' he wrote when the true knowledge of the artiſts was no more, and the true taſte of poetry was ſtrangely corrupted, far excelled the poets that were long before and long after him.

P. 6. *King and Father*, &c. *Pater* is often uſed in the Roman authors for *governour, chief, or great prince*. Thus of Jupiter, Hominum deûmque pater. So Liber pater—Pater Æneas—Pater Tiberinus—Pater Apenninus. This ſenſe might poſſibly have been attached to the word *pater* ever ſince the *patriarchal* form of government.

P. 162. n. (a) *After he was an inhabitant*. If the notion of the author of the *Divine Legation* (vol. I. p. 210.) be true, that the ſixth Æneid is nothing elſe but a deſcription of Æneas's initiation into the Eleuſinian myſteries, (where, among other SPECTACLES, were exhibited the ſcenes of heaven, hell, elyſium, &c.) well might Virgil deſcribe them in an exact order, having been himſelf initiated.

P. 171. *The third diviſion, Erebus*, &c. The derivation of the words *Erebus* and *Tartarus*, according to the critics in that ſort of knowledge, agrees with Virgil's deſcription of them; for *Erebus*, or the *gloomy region*, is derived from a Hebrew word ſignifying *night*, or *obſcurity*; and *Tartarus* from ταρασσω, to *diſturb*, or *torment*.

APPENDIX.

APPENDIX. SECT. II.

AS the author's judicious remarks on the DEFECTS of the MODERN ARTISTS and POETS, in their ALLEGORICAL REPRESENTATIONS, are more proper for the young ſcholar's conſideration after the peruſal of the INQUIRY than before, they are placed here by way of ſupplement to the INTRODUCTION, in order to ſhew how uſeful the ſtudy of the ANTIQUES, and how neceſſary a TRUE IDEA of the ALLEGORIES of the ANTIENTS, and of their MACHINERY or INTERPOSITION of the GODS, are, not only to the YOUTHS at SCHOOL, but to all thoſe who deſire to have a true taſte for the BEAUTIES of POETRY, PAINTING, and SCULPTURE.

The DEFECTS of the MODERN ARTISTS.

Various inſtances of multiplicity, impropriety, and obſcurity, in the allegorical figures, may be given even from the gardens of Verſailles, and the collections in Rome itſelf; but the greateſt number of puzzling, fanciful, and unnatural allegories are to be found in Ripa's Iconologia, publiſhed by him at Rome in 1603, to direct our modern artiſts in allegorical ſubjects; and which has been deemed ſo good a model, that it has been tranſlated from the Italian

lian into no leſs than ſeven different languages. Amongſt his odd figures, Flattery is repreſented by a woman with a flute in her hand, and a ſtag at her feet; becauſe, ſay ſome, ſtags love muſic ſo as to ſuffer themſelves to be taken if you play to them on a flute—Beauty, by a naked lady, with a globe and compaſſes in her hand, and her head in a cloud; becauſe the true idea of beauty is very hard to be conceived—Liberty, with a cat at her feet; becauſe a cat loves liberty—Sincerity, with her heart in her hand—Terror, with a lion's head—Caprice, by a man with his bellows and ſpurs; becauſe the capricious ſometimes blow up people's virtues, and at other times ſtrike at their vices—The Holy Catholic Faith, by a lady with a heart in her hand, and a lighted candle ſtanding upon the heart; becauſe faith enlightens the mind—Corpulency holds a crab in his hand; becauſe crabs grow fat at the increaſe of the moon.——All theſe are ſurely inſtances of improper and unnatural allegories, and very unfit for patterns to our artiſts [a].

There

a There are many more of the like kind; as, Fraud, by a woman with two different faces and heads, with two hearts in one hand and a maſk in the other, and with a ſcorpion's tail and an eagle's legs—Judgement, by an old man ſitting on a rainbow, becauſe judgement is the reſult of much experience—Perſuaſion, with a tongue on the top of her hand—and Piety, with flames on hers.—When virtues or vices are repreſented as perſons, they ought not to be repreſented under circumſtances inconſiſtent with the nature of human bodies; ſuch is fire, on any

There is another famous book conſiſting of allegorical pictures, and called *Horace's Emblems*, becauſe taken from his works. It was deſigned by Otho Venius, a celebrated painter, born at Leyden in 1556. He ſtudied at Antwerp, and was the famous Rubens's maſter. Notwithſtanding this, his patterns are almoſt as full of faults as Ripa's, though of a different kind. Ripa's fancies are generally defective as far-fetched and obſcure; whereas Venius's emblems are commonly too literal and trifling. If Horace ſays, *Miſce ſtultitiam conſiliis brevem*, Venius repreſents Folly as a ſhort child. For, *virtus eſt vitium fugere*, there are ſeven or eight Vices purſuing Virtue.—For, *dominum vehet*, a man richly dreſſed is riding upon the back of a poor man crawling on all four. To theſe many more may be added, as too literal and frivolous. As to his allegorizing in ſingle figures, to expreſs ſuch and ſuch a paſſion, though he is not ſo ridiculous as Ripa, yet he falls very far ſhort of the juſtneſs and propriety of the antients. For inſtance, Pride is diſtinguiſhed by a peacock over her head—Envy is eating a part of her heart—Poverty with a cabbage—Labour with an ox's head on his back—Fear with a hare ſtanding on his ſhoulders.—This ſuffices

any part of the body, without its being affected by it. Thus Religion (in Ripa) carries a flaming fire in the palm of her hand; and Hereſy has flames coming out of her mouth. This fault is very frequent to be met with.

to

to ſhew his puerility in ſome caſes, and his inexpreſſiveneſs in others. In ſome of his imaginary beings, as Virtue, Wiſdom, Love, Hope, Piety, &c. he is much more exact: but then it is owing generally to his borrowing the figures from the antient ſtatues and medals.

Rubens is one of the moſt famous of our modern painters for allegorical figures, and perhaps dealt in them the more for being Venius's ſcholar. His character as a colouriſt is unqueſtionable; and in the parts wherein he excels he is ſecond to none: but as to his manner of treating allegories, he would have ſucceeded better, had he been more regular in his imitations of the antients.

His taſte in allegories plainly appears in a large work, (all deſigned by himſelf, and publiſhed by Gevartius) conſiſting of a great variety of prints, moſt of which abound chiefly in imaginary figures. It was occaſioned by the entry of Ferdinand into Antwerp, in 1635. Amongſt many others are the following inſtances, which will ſerve to ſhew his miſrepreſentations of the allegorical perſonages of the antients, and his invention of others in an improper or confuſed light: A mean ſtaring Apollo, in a chariot drawn by two horſes only—Diana dreſt like Veſta, with the fulmen in her hand——Time, with an hour-glaſs on his head; and Hope, with her anchor upon her ſhoulder

ſhoulder——Here a lady, with a ſhip ſailing along the palm of her hand; and there another, with a ſhip on her head——Two Fames, each with two trumpets; one of them with a tyger in her lap, and the other with an eagle at her feet——His Winds, with cheeks ready to burſt——Providence, with one face before, and another behind——It may indeed be ſaid in his excuſe, that the work was executed in haſte. But are there not the ſame faults in two of his moſt ſtudied performances, the ceiling in the Banqueting-houſe at Whitehall, and his pictures in the Luxemburg-gallery at Paris? In theſe it is ſeen, that Rubens's character is colouring, (which appears here in its higheſt perfection,) and not allegorizing: for as to the latter, there are ſeveral faults even in the moſt excellent works of that great maſter; ſome of which are pointed out in the note below [b].

Dominichino,

[b] In the farther ſquare of this ceiling are two ladies, ſuppoſed to be Righteouſneſs and Peace, embracing each other, though one has no attribute to diſtinguiſh her, and Peace only a very general one.—In the hither ſquare, two of the three imaginary ladies, holding two crowns over the head of the young prince, are alſo without any attribute, though ſaid to be the geniuſes of England and Scotland.——In the middle great oval (or the apotheoſis) there are two Virtues with improper ſymbols; Piety, with a fire on an altar, very near her breaſt; and Juſtice, graſping a bundle of flames, with her ſcales in the ſame hand.—In one of the ſide panels Cupids are conducting a triumphal car drawn by wild lions; and, in the other, the like car, drawn by a ram and a bear.

Dominichino, one of the moſt exact maſters in the beſt of all the ſchools in Italy, and who is as

bear.—The figures in the four corner ovals are deſigned for the four cardinal virtues, and are the moſt faulty of all. Theſe ought not to be repreſented by deputies, but to appear for themſelves; whereas Temperance only is ſeen in her own form. The other three are figured under different deities, and thoſe not well choſen. Apollo ſtands for Prudence, Minerva for Juſtice, and Hercules for Fortitude: though the laſt is obvious, the other two are not ſo. Their attitudes alſo are faulty. Apollo ſits on Avarice; Temperance treads on Rapaciouſneſs; Hercules kneels on a ſnake-headed lady, perhaps Envy; and Minerva neither ſits, ſtands, nor kneels, upon a naked perſon not to be gueſſed at: Apollo has a horn of plenty in his hand, but the reaſon why is not known. Notwithſtanding theſe allegorical faults, it is one of the fineſt paintings in the world, as to the colouring and judicious management of the light and ſhades, and deſerves the higheſt regard. Were it in Italy, travellers would go an hundred miles out of their way to ſee it, who perhaps now have never ſeen it at all.

The faults remarked in the Luxemburg gallery are, 1. The allegorical figures of the antients are miſrepreſented. The three Deſtinies, in the firſt place, are all young plump ladies—the Juno Lucina almoſt naked—and Mercury with a beard.—2. His own are too fanciful or ill-expreſſed. Such are, Juno and Cupid, placing each a couple of doves on a globe, to denote the mildneſs of the queen's government—Time bringing up Truth in his arms, to reconcile the queen and her ſon.—Thus, Envy, Ignorance, and Defamation, in one piece, and Fidelity, Juſtice, Piety, and Fortitude, in another, are ill-expreſſed; the firſt, as having ſcarce any diſtinguiſhing marks, and the others as being too coarſly marked, with badges to each, as they are rowing the queen-mother and young king in a barge.—3. They are introduced in an improper manner: Victory lamenting the death of Henry IV. with a trophy exalted—Fame wringing her hands, and holding a palm-branch—The two Fames, each with two trumpets—Bacchus careſſing Ceres a

little

as much to be admired for his juſtneſs and correctneſs, as any modern painter, except Raphael, in his allegorical repreſentations is far inferior to the antients. Of this his celebrated paintings of the four cardinal virtues in the Jeſuits' church at Rome may ſerve as an inſtance. In theſe repreſentations he expreſſes leſs, by endeavouring to expreſs too much [c].

little too familiarly in a council of the gods—The queen-mother in council with Mercury and two cardinals—Hymen ſtanding by Mary of Medici, whilſt cardinal Aldobrandini is officiating before the high altar, on which are repreſented alſo two of the moſt ſacred figures.—Had due attention been given to theſe and other particulars, the publiſhers of this celebrated work of Rubens would not have choſen his talent for allegory, as the higheſt point of merit of that excellent painter.

[c] Prudence is painted as ſupported by Time with a looking-glaſs in her hand (to ſhew ſhe is produced by Experience and Reflexion) and by her a boy holding a dove and a ſerpent (ſignifying, perhaps, that the Jeſuits who employed him are wiſe as ſerpents, and harmleſs as doves.)—Juſtice cannot hold the ſcales for the ſceptre ſhe has in her hand. There are three little angels or Cupids about her, with a crown, the ſcales, and the faſces; and herſelf is ſupported (but why is not known) by Charity—Fortitude is with a ſword and ſhield, ſupported by a man with a dart in his hand and a lion; on her right hand is the Jeſuits motto (*the Society of* Jeſus) and on her left a column, not erect—Temperance has a bit in her right, and a palm-branch in her left hand; a camel on one ſide, and two boys with pitchers (perhaps as pouring water into wine) on the other, and ſhe is ſupported by Chaſtity.—By comparing Dominichino's manner of expreſſing thoſe virtues with the repreſentations of them in p. xxvi. of the introduction, ſome idea may be formed of the ſuperior excellence of the antient artiſts in things of this nature, and of that ſimplicity which generally runs through all their deſigns.

What

What is here ſaid of one of the moſt judicious Italian painters, may be ſaid of all the reſt, and even of the divine Raphael himſelf, who is not without his faults in the allegorical part of his works. Indeed, he is not ſo profuſe as Rubens in his allegories, and generally founds them upon the hiſtorical popiſh legends, as appears from his works in general, and particularly from his fine paintings in the apartments of the Vatican, commonly called Raphael's chambers, where ſcarce any thing of the allegorical kind is ſeen in his hiſtorical pieces. What there is, appears to be plain and juſt: ſuch are the little angels holding up a croſs in the air, whilſt Conſtantine harangues his ſoldiers; and St. Peter and St. Paul appearing in the air againſt Attila. However, Raphael ſometimes falls ſhort of the antient ſimplicity; and, in theſe very apartments, the four cardinal virtues are not expreſſed ſo clearly as they were commonly of old. He has painted Fortitude ſitting, (which ſeems to be wrong,) reſting her hand on the head of a lion—and Prudence with a woman's face before, and a man's behind; a Cupid holding up a looking-glaſs, in which her fore-face is reflected; the Gorgon's head on her breaſt, and another Cupid ſtanding by her with a flaming lamp. As this errs againſt ſimplicity, there is another piece that errs againſt propriety. In his famous Parnaſſus you ſee Apollo playing on a modern fiddle; but one muſe only with a lyre, unlike the antient

antient ones, and the other muſes not well diſtinguiſhed, particularly the two theatrical ones, who have both the ſame ſort of maſk, of a modern make, and different from the antient *perſonas*.

As theſe inſtances plainly ſhew how defective our beſt artiſts are in their allegorical ſubjects, for want of a more regular and cloſer imitation of the antients; it will alſo be found, upon examination, that our poets, for the ſame reaſon, are no leſs faulty in their allegories and machinery. Proofs of this ſhall be given from Spenſer's FAIRY QUEEN, the moſt celebrated work of our beſt allegoriſt.

The DEFECTS of our MODERN POETS in their ALLEGORIES, inſtanced from SPENSER'S FAIRY QUEEN.

SPENSER'S faults, in relation to his allegories, may be all reduced to three general heads:

I. He mixes heatheniſm with Chriſtianity. A ſtrong inſtance of this is in his ſhort view of the infernal regions, where he ſpeaks of Tantalus and Jupiter, and of Pilate and Chriſt, almoſt in the ſame breath [d].

II. He often miſrepreſents the allegorical ſtories and perſons of the antients, not following them ſo exactly as he might. Thus he ſpeaks of Æſculapius as in eternal torments. He intro-

[d] B. ii. canto 7. ſt. 62.

duces

duces a company of Satyrs (whoſe diſtinguiſhing character is luſt) to ſave a lady from a rape; and makes Sylvanus the god of the Satyrs, and gives him an ivy-girdle without any authority[e]. With the ſame liberty he deſcribes the morning with purple hair — the Syrens as half fiſh — and Bacchus as fat — Clio as wife to Apollo, and Cupid as brother to the Graces[f]. In his marriage of the Thames and Medway, he makes Orion a water-god, and adds ſeveral deities as attendants on Neptune, which were never regarded as ſuch by the antients[g].

III. In the allegories of his own invention (though his invention is one of the richeſt and moſt beautiful that perhaps ever was) he not only falls ſhort of the antient ſimplicity and propriety, but runs into thoughts unworthy ſo great a genius, which ſhews what faults the greateſt allegoriſt may commit, whilſt the manner of allegorizing is ſo unſettled and irregular as it was in his, and is ſtill in our times.

[e] B. i. canto 5. ſt. 40—43. Ib, canto 6. ſt. 6—19. Ib. ſt. 15. Ib. ſt. 19.

[f] B. v. cant. 10. ſt. 16. b. ii. cant. 12. ſt. 31. The Syrens are common in antiques, and never repreſented with a fiſh-tail, but with the upper part human, and the lower like birds. See Ovid. Metam. V. v. 553. The moderns, by ſome miſtake, have turned their lower part into fiſh. Bacchus being made fat is another miſrepreſentation very common among the modern artiſts, and from them has ſtolen into the works of the poets, b. iii. cant. 1. ſt. 51. b. i. cant. 11. ſt. 5. b. ii. cant. 8. ſt. 6.

[g] B. ii. cant. 2. ſt. 46. b. iv. cant. 11. ſt. 15.

Some

Some of his allegories are too complicated or over-done. Such are his repreſentations of Diſcord and Pride. Scandal's mouth is as large as a peck with a thouſand tongues in it, of dogs, cats, tygers, men, and ſerpents[h]. He makes Diſcord hear double and look two ways; he ſplits her tongue, and even her heart, in two, and makes her act contrarily with her hands, and walk forward with one foot and backward with the other. This duplicity is prepoſterouſly carried too far[i]. Pride appears in a high chariot, drawn by ſix different creatures, each carrying a Vice as a poſtillion, and driven by Satan as charioteer. Idleneſs on an aſs: Gluttony on a hog: Lechery on a goat: Avarice on a camel laden with gold: Envy eating a toad on a wolf: and Wrath with a firebrand on a lion. The account of theſe vices is admirable; but the manner of characterizing Pride is too complex, and, in ſome reſpects, is improper, as it is redundant in others[k].

Not to mention his affixing naſty ideas to ſome of his characters[l], his allegories are ſometimes ſtretched to ſuch a degree, that they appear rather extravagant than great; and ſometimes, but not often, ſo minute, that the object de-

h B. vi. cant. 12. ſt. 26. 27.

i B. iv. cant. 1. ſt. 29.

k B. i. cant. 4. 18—36.

l Such is his deſcription of Error, in b. i. cant. 1. ſt. 20.

ſcribed becomes ridiculous, inſtead of being admirable. For inſtance; the dragon killed by the knight of the red-croſs has a tail three furlongs in length; the blood guſhes from the wound like a mill-ſtream, and his roar is as loud as a hundred lions [m].

His allegories are not always well-invented. It has before been obſerved, that when allegories are going to be introduced, it ſhould be conſidered, in the firſt place, whether the thing is fit to be repreſented as a perſon, or not.—2dly, If it is fit to be repreſented as ſuch, it ſhould not be repreſented with any thing inconſiſtent with the human form or nature.—And, 3dly, it ſhould not be made to perform any action which no man in his ſenſes would do.

Spenſer has erred againſt the firſt of theſe rules in ſeveral inſtances, particularly in turning the human body into a caſtle; the tongue into the porter; and the teeth into thirty-two warders dreſſed in white [n]. He has erred againſt the ſecond rule, in repreſenting Bribery as a woman with golden hands and ſilver feet: and againſt the third, where he deſcribes Deſire as hold-

[m] B. i. cant. 11. ſt. 11. 22. 37.

[n] See at the end of the ſecond canto of the firſt book ſeveral other the like inſtances: as Appetite being the marſhal of the hall: Digeſtion the kitchen: Stomach the caldron: the Lungs the bellows: Concoction the cook; and the ſink Port Eſquiline.

ing

ing coals of fire in her hands, and blowing them up into a flame [o].

When his allegories are well invented, they are not well marked out. Thus Doubt is repreſented as walking with a ſtaff ſhrinking under him —— Hope with a holy-water ſprinkler —— Diſſimulation is twiſting two clues of ſilk together —— Grief with a pair of pincers —— and Pleaſure with a humble-bee in a phial [p]. —— To theſe might be added many more as fanciful as thoſe of Ripa or Venius, and ſome that are even ridiculous [q].

Had Spenſer formed his allegories on the plan of the antient poets and artiſts, as much as he did from Arioſto, he would have followed nature more cloſely, and not have wandered ſo

[o] B. v. cant. 2. ſt. 10. and b. iii. cant. 12. ſt. 9.

[p] B. iii. cant. 12. ſt. 10. 13. 14. 16. 18.

[q] Such is the proceſſion of the Months and Seaſons, where February is in a waggon drawn by two fiſhes—May riding on Caſtor and Pollux—June on a crab—October on a ſcorpion—and November on a centaur. This proceſſion ſeems to be taken from ſo low a thing as our old pageants, much in vogue in Spenſer's time. No leſs ridiculous are likewiſe, Danger with hatred, murder, treaſon, on his back—Ignorance moving with the back part of his head foremoſt—the Sorrowful Lady with a bottle for her tears, and a bag for her repentance, both running out as faſt as ſhe puts them in—a vaſt giant ſhrinking into an empty form, like a bladder—the horſes of night foaming tar—Remorſe nipping St. George's heart. See canto ii. of Mutability, ſt. 43. 34. 35. 39. 40. and b. iv. ſt. 16. 17. 20. b. i. cant. 8. ſt. 31. b. vi. cant. 8. ſt. 24. b. i. cant. 5. ſt. 28. b. i. cant. 10. ſt. 27.

often into ſuch ſtrange and inconſiſtent imaginations [r]. But if it is neceſſary for our allegoriſts to be acquainted with the antient plan of allegory, it is more ſo for thoſe who undertake to tranſlate the old poets, and give us their thoughts in our own language. Yet it is to be feared our tranſlators have been almoſt as incurious and unknowing in this point, as our original writers have uſually been.

In proof of this, ſhall be produced one of our moſt celebrated tranſlators, who will afford an inſtance how faulty our beſt tranſlators are, in repreſenting the allegories of the antients. Dryden's Virgil is, in the main, an excellent tranſlation; but, upon examination, it will be found very deficient as to the allegorical ſubjects.

The DEFECTS of our TRANSLATORS of the antient POETS, in relation to allegorical ſubjects, inſtanced from DRYDEN's TRANSLATION of VIRGIL.

In Dryden's tranſlation of Virgil there is ſo much ſpirit, that it reads rather like an original than a tranſlation. This makes us go on with ſo much pleaſure, that the faults are ſcarce minded. However, faults there are; but they

[r] Our author believes that he conſidered the Orlando Furioſo as a poem wholly ſerious, though it was certainly written partly in jeſt; and that this led him now and then to ſay things very ridiculous, where he meant to be very ſerious.

are

are of ſuch a kind as have been hitherto unknown to criticiſm; are ſuch as all our poets have been guilty of, and relate to things that have never been conſidered ſo regularly as they ought. They are therefore to be deemed faults of the times rather than defects of Dryden; for exactneſs in things of this nature has hardly been required, as yet, among us; though, upon a nearer inſpection, it will perhaps be thought proper that they ſhould be a little more conſidered even by our beſt writers.

In the firſt place, the perſonages, dreſs, and attributes of the allegorical perſons in Virgil are ſometimes miſrepreſented in the tranſlation. Thus Bacchus is deſcribed with a jovial face, inſtead of that fine beauty which was his characterſtic among the antients[s]. Proteus with grey hair[t]. —— The goddeſs of peace with wings[u]. —— The Minotaur with his lower

[s] This miſtake was partly owing to Dryden's being prejudiced by our modern figures of Bacchus, and partly from his not knowing the true meaning of *boneſtus*, which actually ſignified *beautiful*, when applied to a perſonage or figure, Vir. Geo. ii. v. 392. Dryd. v. 540.

[t] The ſea deities are repreſented with cœrulean or dark-coloured hair. So Ovid ſpeaks of Proteus, Faſt. i. v. 3. Virgil mention no colour, Geo. iv. v. 516. Dryd. v. 766.

[u] Virgil ſays nothing of wings, nor was Peace ever repreſented with any ſuch thing. Wings ſignify uncertainty and flight, whereas Peace was a goddeſs whom all deſired to ſtay with them. The deſigner of the Oxford Almanack for the year 1764 gave his figure of Peace this improper attribute of wings. Æn. iv. v. 520. Dryd. v. 762.

parts brutal, and his upper part human[w]. —— Aurora with a ſaffron ſtreamer in her hand[x]. —— Cybele drawn by Bacchus's tygers, inſtead of her own lions[y]. —— Neptune with a Gothic mace[z]. —— Janus with a bunch of keys[a]. —— All theſe, and many more, without any authority from Virgil, and contrary to the repreſentations of theſe beings in the works of the antients.

II. As Dryden in ſome places gives the deities attributes that do not belong to them, ſo he miſrepreſents their actions and attitudes in others. Thus, where Virgil ſpeaks of Teſiphone as ſitting alone, the tranſlation repreſents her as a ghoſt walking at the head of others[b]. —— Inſtead of Juno's flying to the earth, Dryden makes her deſcend to hell[c]. —— He deſcribes

w This is juſt contrary to the antient figures, which have a bull's head, and are human below. Virgil only ſays *biformis*, Æn. vi. v. 25. Dryd. v. 37.

x Dryden here ſeems to admit a mixture of allegory and reality together, while Virgil is free both from the ſtreamer and mixture. Æn. vii. v. 26. Dryd. v. 35. He deſcribes alſo the Bacchanals with flags in their hands, Æn. vii. v. 581. Dryd. v. 803.

y Æn. x. v. 253. Dryd. v. 356.

z Æn. ii. v. 612. Dryd. v. 829.

a Janus is repreſented by the antients with a key in one hand, and a long ſtaff in the other. Ovid. Faſt. i. v. 99. Æn. vii. v. 181. Dryd. v. 246.

b Virg. Æn. vi. v. 575. Dryd. v. 777.

c Æn. vii. v. 323. Dryd. v. 450.

Sabinus

Sabinus as abſurdly reſting his head on a little pruning-hook [d].

III. Our beſt poets have been apt ſometimes to mix the natural and allegorical ways of ſpeaking together; which is very wrong in an author, but much more ſo in a tranſlator, who can certainly have no right to uſe mixed allegories, where the original is free from them: yet Dryden has taken this liberty, as well as others; ſuch as introducing the allegorical ſtyle where Virgil has not, and omitting it where he has. Such is his idea of the morning-ſtar ſhaking dew from his hair, and Xanthus as ſtanding on a heap of his own waters [e]. Deucalion's hurling his mother's entrails over the world; and Vulcan's riding with looſened reins [f]. The

[d] Contrary to the original, and to the reaſon of the thing; for a painter or ſtatuary would be reckoned to want judgment who ſhould repreſent a figure as reſting its head on a pruning-hook; and nothing can be good in a poetical deſcription which would appear abſurd in a ſtatue or picture. Æn. vii. v. 179. Dryd. 249. Virgil only ſays *ſub imagine*, (ſpeaking of the ſtatues of Janus, Saturn, and Sabinus,) which may ſignify that the pruning-hook lay at his feet, or was partly hid under the drapery.

[e] Inſtances of mixed metaphors in Dryden, where are no ſuch in Virgil. Æn. viii. v. 591. Dryd. 781. Æn. V. v. 808. Dryd. 1056.

[f] Dryden is allegorical, where Virgil is literal. Geo. i. v. 62. Dryd. 94. Æn. V. v. 663. Dryd. 865. Immiſſis habenis, here means only *without reſtraint*, and Vulcanus is uſed for fire, as Bacchus for wine, or Ceres for corn.

calmneſs of Tiber in the eighth Æneid, and the ſtorm of hail in the ninth [g].

IV. The want of a ſufficient knowledge of the particular characters, rank, and dignity of the allegorical perſonages, makes Dryden, ſometimes, vary from his original, and carries him, in ſome inſtances, ſo far as quite to deſtroy the character he is ſpeaking of. Virgil deſcribes the face of Neptune as ſerene at the very time that he ſtrongly reſents the liberty taken by Æolus, in raiſing a ſtorm; but Dryden turns this ſerenity into anger and rage [h]. Hence he thinks it preſumption in Minerva to throw Jupiter's thunderbolts [i], and calls Iris a miſchievous

[g] Dryden is literal, where Virgil is allegorical. Æn. viii. v. 89. Dryd. 120. Virgil himſelf ſeems here to have ſomething of the mixed metaphor, which the antients are moſt apt to fall into when ſpeaking of rivers and river-gods, Æn. ix. v. 671. Dryd. 913. This is meant to anſwer the noble agitated image of the Jupiter Pluvius diſpenſing ſtorms and tempeſts.

[h] Æn. i. v. 127. 131. 141. Dryd. v. 189. 202. The ſame ſort of fault is committed as to the character of Hercules, in the affair of Cacus, where his rage is aggravated, and his appearance demeaned, when it ſhould rather have been touched more ſlightly, though, perhaps, there is too much of this in Virgil himſelf, but not ſo much as in Dryden. Æn. viii. v. 221. 231. 258. Dryd. 286. 306. 342. The laſt particular is great in Virgil, and little in Dryden.

[i] Æn. i. v. 43. Dryd. 63. Minerva and Juno only were looked upon of old as ſharing with Jupiter in the power of diſpenſing his thunderbolts. For want of knowing this, Dryden makes Venus thunder, without authority from Virgil,

ous goddeſs with terrors on her brow[k], and Somnus (the moſt pleaſing of the deities) a traitor-god and devil[l].

Dryden is apt to fall into faults of this kind on many other occaſions, from not guarding againſt vulgar and low expreſſions, unworthy of his ſubject[m]. This, perhaps, proceeded from his

gil, Æn. viii. v. 529. Dryd. 699. The augurs of old gave ſometimes the power of caſting forth lightenings to all the twelve great gods in an inferior ſenſe; but Virgil, it is imagined, does not ſpeak here of Venus's caſting forth lightening, much leſs of her thundering. The paſſage is difficult enough, and, as ſuch, moſt of the commentators quite paſs it by. The Aurora Borealis which appeared in Europe in the year 1716, would have accounted for that darting brightneſs, that ruſhing of the heavens, the ſtrange noiſes, and the fancied figures of arms mentioned here by Virgil, and which were talked of at the time of that phænomenon.

[k] Æn. V. ver. 618. 648. Dryd. 803. 844.

[l] Æn. V. v. 841. 861. Dryd. 1097. 1120.

[m] He ſpeaks of Bacchus's honeſt face, (ſee note 1ſt.) and of the jolly Autumn which Virgil calls, pampineus, or, crowned with vine-leaves, Geo. ii. v. 5. Dryd. v. 9. He calls Juno the buxom bride of Jupiter, Geo. ii. v. 327. Dryd. 443. This is ſpoken by Virgil (in the proper ſenſe) of the lower air, and is one inſtance out of many of his following the ſtyle of the poets of the firſt age, who ſay, that Jupiter is the ſame with the æther, or middle air. Hence they uſed to call the æther by the name of, pater, or, pater æther. Ennius in Thyeſt. in Chryſe. Luc. i. v. 251. Dryden alſo calls Cybele the grandam goddeſs (Æn. ix. 83. Dryd. v. 95.) and talks of Juno's ſailing on the winds (Æn. xii. 160. Dryd. 243.) and Apollo beſtriding the clouds, (Æn. ix. 640. Dryd. 875.) See alſo his ſlovenly deſcription of Aurora (Geo. i. 447. Dryd. v. 596.) and his ſtrange one of Taurus (Geo. i. v. 218.

his writing in a greater hurry than uſual; as did alſo his taking ſometimes one perſon, or thing, for another. Thus Tellus, in the tranſlation, is mentioned inſtead of Veſta[n].—Ate inſtead of Tiſiphone[o].—Scorpius inſtead of Piſcis[p].

V. But

Dryd. 308.) Compare alſo his tranſlation with the original in Geo. ii. v. 8. Dryd. v. 12. Æn. ix. v. 716. Dryd. 972. Æn. xii. v. 886. Dryd. 1283.

[n] Geo. i. v. 499. Dryd. 670. Veſta in the old mythology was taken ſometimes for Tellus; but ſhe is here repreſented as the goddeſs to whom the perpetual fire was kept up, and in whoſe temple was depoſited the palladium, or pledge, of the Roman empire over the world. In this paſſage there is another miſtake of perſons, and a very groſs one. Virgil, by the dii patrii, here means the great triad of deities firſt received all over the eaſt; and afterwards ſucceſſively in Greece and Italy. Theſe the antient writers (from Herodotus down to Macrobius) uſually call by the title of Θεοι πατρωοι, or *dii patrii*. Very various are the opinions who theſe three gods were that were ſo revered in the eaſt, eſpecially in Samothrace: but among the Romans the three deities received as the three ſupreme were evidently Jupiter, Juno, and Minerva; and therefore Virgil adds the word *indigetes*, to fix it to the Θεοι πατρωοι, or the three ſupreme gods received as ſuch in his own country. *Indigetes* here is much the ſame as *noſtri* in Juvenal, (ſat. iii. 145.) where he is ſpeaking of theſe deities. They are therefore no leſs perſonages than Jupiter, Juno, and Minerva, whom Dryden repreſents Virgil as calling,

'Home-born deities, of mortal birth.'

[o] Æn. x. v. 761. Dryd. 1080.

[p] Geo. iv. v. 235. Dryd. 340. Thus, from the ſame hurry and impetuoſity, he ſpeaks of Nereïds inſtead of Naïads, (Æn. i. v. 172. Dryd. v. 236.) and water-nymphs inſtead of nymphs of the air (Æn. i. v. 77. Dryd. v. 111.) He turns the mountain Niphates into a river-god (Geo. iii. v. 30. Dryd. v. 47.) This, it ſeems, was objected to Dryden as a fault in his

V. But the great and fundamental defect of Dryden is his being unacquainted with the real deſign of the allegories uſed by the antients, and, indeed, with their ſcheme of machinery in general. Had Dryden viewed theſe things in a true light, and as they are ſet forth in the Introduction, he would not have fallen into the moſt vulgar and miſtaken notions of machinery. He would have ſeen that Virgil introduced the gods, not (as he ſays) uſeleſsly, or merely to adorn his poem, or in excuſe of what is not well accounted for otherwiſe; but with propriety, and in conſequence of the general opinion, that no action was performed without the aſſiſtance of ſome deity; an opinion received (or at leaſt talked of) by many of their philoſophers as well as poets, to whom it was more particularly ſerviceable, and therefore ſo frequently appears in their works: for Dryden, therefore, to ſpeak in ſo ſlighting and contemptuous a manner of their machinery, or interpoſition of the gods, as he does in his dedication to the Æneid, ſhews how much he was miſtaken, and how little he knew of the real deſign of the machinery of the antients [q].

Had

his own time—The three bodies of Geryon he makes three lives (Æn. viii. v. 203. Dryd. v. 268.) and where Virgil ſpeaks at moſt but of eighteen water-nymphs, Dryden has increaſed them to fifty. See the note to his tranſlation, Geo. iv. v. 477.

q He calls Virgil's machinery, uſeleſs, bungling, and often ſerving to give a colour of probability to things otherwiſe incre-

 dible.

Had Dryden reflected on our doctrine of a particular providence, he would have found it much the ſame with the principle of the antients, that man is actuated in every thing by the direction of heaven; and therefore if ſome great genius ſhould hereafter introduce and eſtabliſh a new ſcheme of machinery, conſiſting of good and bad angels, or of any imaginary beings, by whatever names he might pleaſe to call them: our poets would have as full ſcope for introducing them, whenever they pleaſed, on the doctrine of a particular providence, as the old poets had for introducing their gods, from the doctrine of Fate, or the will of Jove, interfering in all things.

Such a ſcheme might be formed with more eaſe than is commonly imagined. The readieſt and beſt way would be to adapt the characters and re-

dible.—What need, ſays he, of intereſting ſo many gods in Ariſtæus's recovery of the bees?—Might not Palinurus, without a miracle, fall aſleep and drop into the ſea, when over-wearied with watching? In ſpeaking of Jupiter's weighing the fates of Æneas and Turnus, he ſays, this machine is only ornamental, and the ſucceſs of the duel had been the ſame without it.—On Mercury's being ſent to haſten Æneas from Carthage, he thus exclaims: 'Oh! how convenient is a machine in an heroic poem! This of Mercury is plainly one; and Virgil was conſtrained to uſe it here, or the honeſty of his hero would be ill defended.'—With what reaſon this is ſaid, may be ſeen page xxxii. So great an enemy was he to machinery, that one of his reaſons for excluding Milton from his firſt epic poets, is, for having more machining perſons in his poem than human.

preſentations

preſentations already received from the antients, in all caſes where they might be eaſily and naturally transferred into the ſcheme. Thus the goddeſs of peace might be called the meſſenger of peace; and Apollo, inflicting plagues, might be turned into a deſtroying angel. In the doctrine of angels, as it already ſtands, a full ſupply for the adminiſtering of any happineſs or miſery that can befal mankind, might be found, eſpecially if the ſchoolmen are conſulted, who have ſettled all the evangelical hierarchies, degrees, and offices. The very name of *angel*, in our ſenſe of the word, is much the ſame with that of a god in the language of the heathens, and our idea of a devil falls in very much with their notion of a fury: ſo that much might be done by only ſhifting the names, and retaining the old characters and repreſentations. By theſe means the ſchemer would be ſupplied with a great number of characters and appearances ready made to his hands, generally well known, and formed at firſt with much ſimplicity and great expreſſiveneſs. He would have nothing to do but to invent new ones of a like kind where it was neceſſary, and diſcard the old ones when improper or incompatible with his ſcheme: but in the application of it particular care ſhould be taken to be uniform, and never to mix one name of the gods of the heathens with the names of the miniſters of bleſſings and vengeance

vengeance uſed in our ſacred writings, as the great Milton himſelf has done more than once.

Thus, if any one was to form a new ſcheme for allegories in poetry, Mr. SPENCE's INQUIRY might be ſtill very uſeful to him. However, till ſuch a thing happens, our poets ſhould follow the old ſcheme as uniformly as they ſhould a new one, when once received. Had our modern authors and artiſts obſerved this rule, they would have avoided many of the improprieties, abſurdities, and miſtakes, they have been ſhewn to commit. From there defects therefore we may infer the neceſſity of having an exact knowledge of the figures and appearances of the heathen deities, and a right notion of the intent of the allegories and machinery of the antients, towards underſtanding the claſſics and acquiring a true taſte of the beauties of poetry, painting, and ſculpture.

This appendix ſhall be cloſed with our author's opinion, that the Æneid is a political poem, in ſupport of the new eſtabliſhment. Virgil is ſaid to have begun his poem the very year Auguſtus was free from his great rival Anthony: the government was to be wholly in him, and he was in every thing, but the name, a king. This monarchical form of government muſt naturally be apt to diſpleaſe the people, and Virgil ſeems to have laid the plan of his poem to reconcile them to it. He takes ad-

vantage of ſome old prophecies of their having the empire of the whole world. He weaves this in with the moſt probable account of their origin, their deſcent from the Trojans. Virgil ſhews 'that Æneas was called into their 'country by the expreſs order of the gods— 'That he was made king of it by the will of 'heaven, and by all the human rights that 'could be—That there was an uninterrupted 'ſucceſſion of kings from him to Romulus— 'That his heirs were to reign there for ever— 'and that the Romans under them were to ob- 'tain the monarchy of the world—That Ju- 'lius Cæſar was of this race, and that Au- 'guſtus was his ſole heir——The natural re- 'ſult of all this is, that the promiſes made to 'the Roman people, through this race, termi- 'nating in Auguſtus, the Romans, if they 'would obey the gods and be maſters of the 'world, muſt yield obedience to the new eſta- 'bliſhment under that prince.' Hence it is plain enough that the two great points aimed at by Virgil were, to maintain their old religious tenets, and to ſupport the new form of government in the family of the Cæſars; and therefore the Æneid may very well be conſidered as a religious and political work. To ſpeak plainly: Virgil wrote in the ſervice of the new uſurpation on the ſtate; and all that can be ſaid in his vindication, is, that the temper and bent of their conſtitution at that time were ſuch, that the

the reins of the government muſt have fallen into the hands of ſome one perſon or another, who might poſſibly be leſs indulgent than Auguſtus was at that time [r].

[r] The paſſages relating to the above particulars are chiefly theſe:

I. Æneas *was called by the expreſs will of the gods.* This is marked very ſtrongly all the firſt part of the Æneid. The very night Troy is burnt, he is ordered to go and build a city in Italy by the ghoſt of Hector and Creüſa, Æn. 2. Caſſandra had foretold the ſame often to his father before, Æn. 3. 185.

Nunc repeto hæc generi portendere debita noſtro:
Et ſæpe Heſperiam, ſæpe Itala regna vocare.

Apollo orders the ſame, Æn. 3. 98. and his domeſtic gods more expreſsly, Æn. 3. 170.

Mutandæ ſedes. Non hæc tibi litora ſuaſit
Delius aut Cretæ juſſit conſidere Apollo.
Eſt locus Heſperiam Graii cognomine dicunt.—
Hæ nobis propriæ ſedes; Hinc Dardanus auctor, &c.

The ſame orders are given to him whilſt at Carthage by his father's ghoſt, Æn. 4. 351. and laſtly by Mercury from Jove himſelf.

Quid ſtruis, aut qua ſpe Lybicis teris otia terris?
Aſcanium ſurgentem et ſpes hæredis Iüli
Reſpice: cui regnum Italiæ Romanaque tellus
Debentur.—— Æn. 4. 278.

II. Æneas *was made king by all human rights.* By hereditary right from Dardanus and Jaſius, Æn. 3. 168.—By right of conqueſt, Æn. 12. 1.—By marriage with the only daughter of king Latinus, Æn. 12. 937. and 7. 50.

III. *An uninterrupted ſucceſſion of kings from him to* Romulus. Æneas ſucceeds Latinus, Æn. 1. 165. Iülus ſucceeds Æneas, Æn. 1. 269. his race (therefore called the *Trojan line*, Æn. 1. 273.) reign for the next 300 years; then follows Romulus, Æn. 1. 276. ſtill of that race, as grandſon of Æneas Sylvius, Æn. 6. 778.

Romulus

Romulus Aſſaraci * quem ſanguinis Ilia mater
Educet.—Æn. 6. 780. * *Grandfather of Anchiſes.*

Æneas, Latinus, and the kings before him, reſided in old Latium, Æn. 7. 38. and 1. 265. Iülus removed the royal ſeat to Alba, Æn. 1. 271, where it continued till Romulus transferred it to Rome. So that this continued ſucceſſion is intimated too by Virgil even in the propoſition of his poem, where every thing that is ſaid ought to be of the greateſt weight. Arma virumque cano, &c.

IV. *That* Æneas *was to reign there for ever.* Homer had ſaid (Il. ϒ. 308.) that Æneas and his deſcendants ſhould be princes for ever, or, in the eaſtern ſtyle, from generation to generation:

Νυν δε δη Αινειαο Ειν Τρωεσσιν αναξει,
Και παιδες παιδων.———

That this prophecy was much inſiſted on by Auguſtus and his favourers, appears from the early care that was taken to alter the reading from Τρωεσσιν to παντεσσιν. Agreeably to which, Virgil, in inſerting this prophecy, ſays the Trojan race, or family of Æneas, ſhould reign in Italy, and obtain univerſal empire:

Hic domus Æneæ cunctis dominabitur oris,
Et nati natorum, & qui naſcentur ab illis.

He uſes the ſame expreſſion even proverbially, Æn. 3. 97.

Dum domus Æneæ capitoli immobile ſaxum
Accolet, imperiumque pater Romanus habebit.

There are ſeveral other paſſages to the ſame purpoſe.

Externi veniunt generi, qui ſanguine noſtrum
Nomen in aſtra ferent: quorumque ab ſtirpe nepotes
Omnia ſub pedibus, quâ ſol utrumque recurrens
Aſpicit Oceanum, vertique regique videbunt.
Fauſtus's oracle to Latinus, Æn. 7. 101. 1. 285.

V. Julius Cæſar *was of this race.* Æn. 1. 288.

Naſcetur pulchrâ Trojanus origine Cæſar
Imperium Oceano, famam qui terminet aſtris;
Julius, a magno demiſſum nomen Iülo.
——— Genus qui ducis Olympo,
Projice tela prior, ſanguis meus.———
Anchiſes of Julius Cæſar, Æn. 6. 836.

Several

Several Roman writers ſpeak of this high deſcent of Julius Cæſar. Suetonius mentions a funeral oration made by Julius Cæſar over one of his relations, in which were theſe words: "Amitæ meæ, Juliæ, maternum genus ab regibus ortum; pa-"ternum cum diis immortalibus conjunctum eſt. Nam ab "Anco Martio ſunt reges, quo nomine fuit mater; a Venere, "Julii: cujus gentis familia noſtra eſt." Suet. in Julio, c. 6.

VI. Auguſtus *was his heir.* His uncle Julius adopted him for his ſon and made him his heir. Suet. in Aug. c. 8.

Pope, (in his note, II. 20. 355.) from Neptune's prophecy, that Æneas *ſhould reign over the Trojans for ever*, infers, that Æneas never ſailed to Italy. For Homer, who lived but 250 years after the deſtruction of Troy, would not have made ſuch a prophecy, had he not known that Æneas remained at Troy and reigned there, and his deſcendants after him. To this it may be replied, that, by the Trojans are meant Æneas's followers, who went to Latium with him, and from whom the Romans were deſcended, according to the opinion of their beſt hiſtorians.

Our author concludes with obſerving, that as odd a ſcheme as Virgil's may ſeem now, it is ſcarce ſo odd as the ſcheme of thoſe among us, who perſuaded themſelves that an abſolute obedience was due to our kings, on their ſuppoſed deſcent from ſome unknown patriarch: which odd notion had its effect with many, and ſeems not to have quite loſt its influence even in our remembrance. See *Filmer*'s Patriarchal Scheme, with *Locke*'s Confutation of it.

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